



RED HOT CHILI PEPPERS

STADIUM ARCADIUM



STADIUM ARCADIUM

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Music transcriptions by Pete Billmann and David Stocker

ISBN-13: 978-1-4234-1580-0

ISBN-10: 1-4234-1580-9



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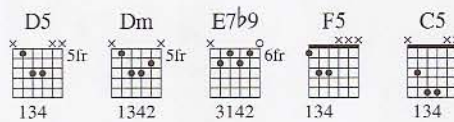
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Dani California

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro
Moderately ♩ = 96
N.C.

Chord symbols: **Am, G, Dm, Am

Rhy. Fig. 1

(Drums) 2

*Gtr. 1 (clean)

mf

End Rhy. Fig. 1

*Two gtrs. arr. for one.
**Chord symbols reflect overall harmony.

Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Chord symbols: Am, G, Dm, Am

1. Get - ting born — in the state of Mis - sis - sip - pi, pa - pa was a cop - per and her ma - ma was a hip - pie.

Chord symbols: G, Dm, Am

In Al - a - bam - a, she — would swing a ham - mer. Price you got - ta pay — when you break the pan - o - ra - ma.

Chord symbols: G, Dm, Am

She nev - er knew that there was an - y - thing more — than poor.

***Gtrs. 1 & 2

w/ modular filter

***Gtr. 2 (clean), *mf*: Composite arrangement

G Dm Am

What in the world does your com - pa - ny take — me for?

The first system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "What in the world does your com - pa - ny take — me for?". The guitar line is in treble clef and includes a triplet of eighth notes at the end. Chords G, Dm, and Am are indicated above the staff.

Verse

*Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2 tacet

Am G Dm Am

2. Black ban - dan - na, sweet — Lou - i - si - an - a, rob - bin' on a bank — in the state of In - di - an - a.

The second system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "2. Black ban - dan - na, sweet — Lou - i - si - an - a, rob - bin' on a bank — in the state of In - di - an - a.". The guitar line is in treble clef and includes a triplet of eighth notes at the end. Chords Am, G, Dm, and Am are indicated above the staff.

*Modular filter off

G Dm Am

She's a run - ner, reb - el, and a stun - ner, on her mer - ry way, — say - in', "Ba - by, what - cha gon - na?"

The third system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "She's a run - ner, reb - el, and a stun - ner, on her mer - ry way, — say - in', "Ba - by, what - cha gon - na?". The guitar line is in treble clef and includes a triplet of eighth notes at the end. Chords G, Dm, and Am are indicated above the staff.

G Dm Am G

Look - ing down the bar - rel of a hot met - al for - ty - five. Just an - oth - er way to sur - vive. —

The fourth system of music contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Look - ing down the bar - rel of a hot met - al for - ty - five. Just an - oth - er way to sur - vive. —". The guitar line is in treble clef and includes a triplet of eighth notes at the end. Chords G, Dm, Am, and G are indicated above the staff.

Riff A

**Gtrs. 1 & 2

End Riff A

w/ modular filter

The fifth system of music contains a guitar line in treble clef. It includes a triplet of eighth notes at the end. The text "w/ modular filter" is written below the staff.

**Composite arrangement

Gtr. 2 tacet
Dm

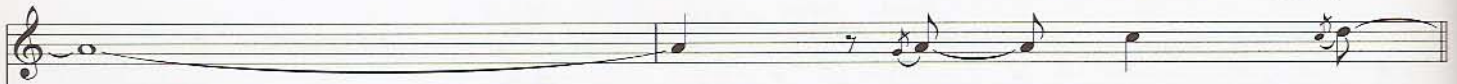
D5

E

⑥
open

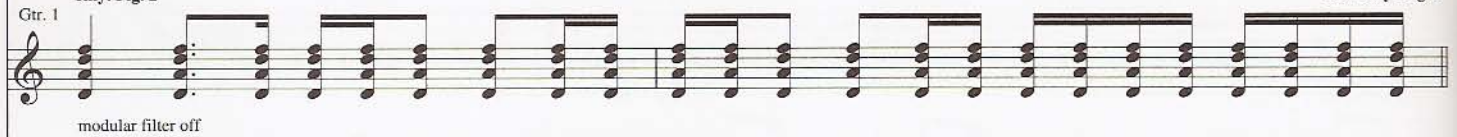
Gtr. 3 (dist.)

(cont. in notation)

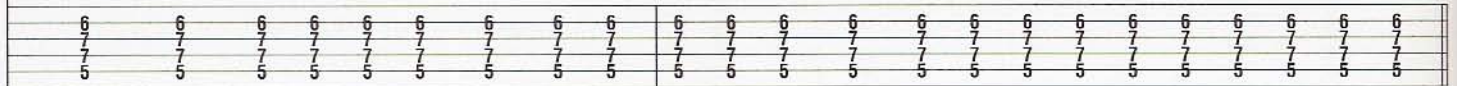


Rhy. Fig. 2

End Rhy. Fig. 2



modular filter off



*Vol. swell

Chorus

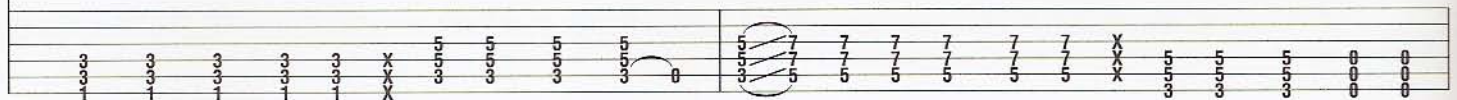
Gtr. 1 tacet
3rd time, Gtrs. 7 & 8 tacet

F5

C5

D5

G5



Gtr. 3: w/ Rhy. Fig. 3 (2 times)

F5

C5

D5

G5

F5

C5

D5

G5



To Coda 1

To Coda 2

F5

C5

D5

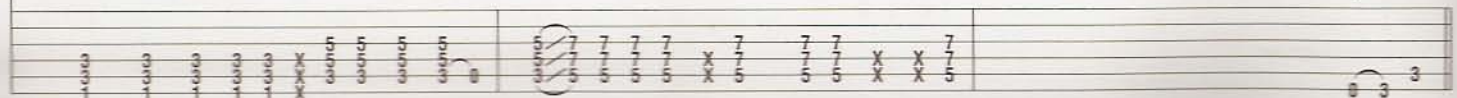
D5



**Gtr. 4 (slight dist.)

(1st time, cont. in slashes)

mf



**Doubled throughout

Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 5 & 6 tacet

Am G Dm Am G Dm Am

f w/ wah-wah

Gtr. 6 (dist.)

Gtr. 4 w/ Leslie

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 5 & 6 tacet

Gtr. 4 tacet

Am

G

Dm

Am

3. She's a lov - er, ba - by, and a fight - er. Should - a seen her com - in' when it got a lit - tle bright - er.

Riff B

Gtr. 2

Gtr. 4 divisi

wah-wah off

Gtr. 2

End Riff B

Gtr. 2: w/ Riff B

G

Dm

Am

With a name like Dan - i Cal - i - for - nia, (the) day ___ was gon - na come - when I ___ was gon - na mourne - ya.

*Gtrs. 1 & 2: w/ Riff A

**Gtr. 1: w/ Rhy. Fig. 2

G Dm Am G Dm

A lit - tle load - ed, she was steal - in' an - oth - er breath. I love my ba - by to death.

*w/ modular filter **Modular filter off

⊕ Coda 1

D.S. al Coda 1

Cal - i - for -

Gtr. 3

***Vol. swell

D5

Gtr. 3

Bridge

Gtr. 3 tacet
Bm

Gtr. 4: w/ Rhy. Fig. 4 (2 times)
Bm

G †D/F# ††F#5/C# Bm

Who knew the oth - er side — of you? Who know what

Gtr. 4 Rhy. Fig. 4 End Rhy. Fig. 4

w/ fast phase shifter

†Bass plays F#.
††Bass plays C#.

G D/F# F#5/C# Bm G D/F# F#5/C#

oth - ers died — to prove? Too true to say good - bye — to you.

Gtr. 2

modular filter off

*Gtrs. 1 & 2: w/ Riff A

G Dm Am G

Down in the Bad - lands, she was sav - in' the best — for last. It on - ly hurts when I laugh.

*w/ modular filter

D.S. al Coda 2

Dm D Dm D Dm E7b9

Gr. 1
modular filter off

***Gtrs. 10, 11 & 12

8va —

f
†w/ dist. & octaver

***Three gtrs., each playing single notes

†Octaver set for one octave above to simulate sped-up gtrs.

**Gtrs. 7, 8 & 9

8va —

f
w/ dist.

**Three gtrs., each playing single notes

Gr. 2

Gr. 3

††Vol. swell

Cal - i - for - nia, rest in peace.

Gtr. 3

*Gtrs. 7, 8 & 9

7 7 7 X X 7 7 7 7 5 3 5

6 6 6 6 6 6 8 8 8 8 6

5 5 5 5 5 5 9 9 9 9 7

*Three gtrs., each playing single notes

D5 G5 F5 C5 D5 G5

(Dum, Si - mul - ta - ne - ous re - lease. Cal - i - for - nia.

Riff C

End Riff C

8 10 10 10 10 10 X X 5 6 6 8 6 6 6 6 6 8 8 8 8 6 8 10 10 10 10 10 X X 5 6 6 8 6

9 10 10 10 10 10 X X 5 7 7 7 7 7 9 9 9 9 7 9 10 10 10 10 10 X X 5 7 7 7 9 7

Gtrs. 7, 8 & 9: w/ Riff C

F5

C5

D5

G5

- nia, show your teeth. Dum, de, She's my priest -

Dum, de, dum, da.)

**Gtrs. 14 & 15

mf
w/ dist.

18 18 18 18 18 18 15 15 15 15 18 15 17 18 17 17 17 17 17 X X 17 18 18 18 17

17 17

**Two gtrs., each playing single notes

Gtr. 13 (dist.)

mf

19 19 19 19 19 19 17 17 17 17 19 17 19 19 19 19 19 19 X X 19 19 17 19

19 19

F5 C5 A C5 D5

Gtr. 3

ess, I'm your priest, yeah, yeah.

Gtrs. 10, 11 & 12

Gtrs. 13, 14 & 15

Gtrs. 7, 8 & 9

*w/ flanger on entire mix

Outro-Guitar Solo

Gtrs. 7 - 15 tacet

F5

6

w/ wah-wah

1 10 12 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10 12 10

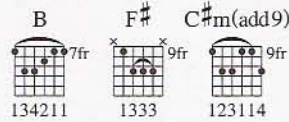
[illegible]

C5

15 15 15 13 15 15 15 13 15 15 15 13 15 15 15 13 15 15 15 13 15 15 15 13 13 10

Snow (Hey Oh)

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro
Moderately fast ♩ = 100

*G#m Riff A E B F#

Gtr. 1 (clean) *mf* let ring -----

6 4 6 4 6 4 6 4 7 6 4 6 4 6 4 6 4 7 6 4 6 4 6 4 7 9 8 6 8 6 8 6

*Chord symbols reflect implied harmony.

G#m E B F# End Riff A

let ring -----

6 6 4 6 4 6 4 7 6 4 6 4 6 4 6 4 7 6 4 6 4 6 4 6 4 4 4 4 6 4 4 4

Verse

Gtr. 1: w/ Riff A (2 times)

G#m E B F#

1. Come to de - cide that the things that I tried were in my life just to get high on.

G#m E B F#

When I sit a - lone come get a lit - tle known, but I need more than my - self this time.

G#m E B F#

Step from the road to the sea to the sky, and I do be - lieve that we re - ly on...

G#m E B F#

When I lay it on, come get to play it on all my life to sac - ri - fice.

Chorus

Gtr. 1: w/ Riff A (2 times)

G#m E B F# G#m E B F#

Hey, oh, _____ lis - ten what I _____ say, _____ oh. _____ I got your

G#m E B F# G#m E B F#

hey, oh, _____ now lis - ten what I _____ say, _____ oh, _____ oh. _____

Verse

Gtr. 1: w/ Riff A (2 times)

G#m E B F#

2. When will I know that I real - ly can't go to the well once more time to de - cide on?

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2

mf

11 12 13 12 13 11 11 9 11 11

*Melotron arr. for gtr.

Gtr. 2: w/ Rhy. Fig. 1 (3 times)

G#m E B F# G#m E

When it's kill-ing me, when will I real-ly see all that I need to look in - side? Come to be-lieve that I bet-ter not leave be -

B F# G#m E B F#

fore I get my chance to ride. When it's kill-ing me, what do I real-ly need, all that I need to look in - side?

Chorus

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Rhy. Fig. 1 (4 times)

G#m E B F# G#m E B F#

Hey, oh, _____ lis - ten what I _____ say, _____ oh. _____ Come back and

G#m E B F# G#m E B F#

hey, oh, _____ look at what I _____ say, _____ oh, _____ oh. _____ The

Pre-Chorus

E

F#

G#m

more I see the less I know, the more I like to let it go.

Gtr. 1

Riff B

w/ pick & fingers

9 9 9 9 9 9 9 9 | 9 9 9 9 9 11 11 12

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 9 9

F#

E

Hey, oh, whoa,

Harm.

12 12 12 12 12 12 12 12 | 12 12 12 11 14 12 11 9

11 11 11 11 11 11 11 11 | 11 11 11 11 11 9 9 9

whoa.

End Riff B

w/ pick

9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Chorus

2nd time, Gtrs. 3, 4 & 5 tacet

B

F#

Deep beneath the cover of another perfect wonder where it's

Gtr. 1

Rhy. Fig. 2

11 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

C#m(add9) B

so white as snow.

End Rhy. Fig. 2

Gtr. I: w/ Rhy. Fig. 2 (2 times)

F# C#m(add9) B

Pri - vate - ly di - vid - ed by a world so un - de - cid - ed and there's no - where to go.

F# C#m(add9) B

In be-tween the cov - er of an - oth - er per - fect won - der where it's { so white as snow. (So...)

To Coda

F#

Run - ning through the field where all my tracks will be con - cealed and there's

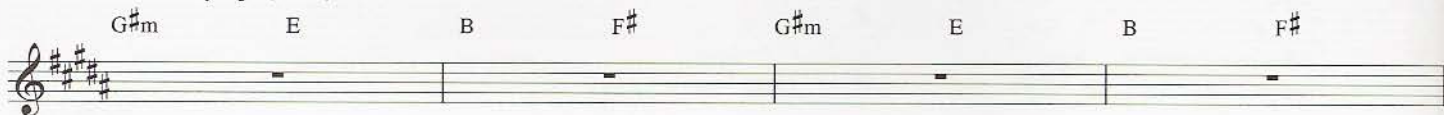
Gtr. I

C#m(add9)

{ no - where to go. Ho. (no...)

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)



Verse

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)



3. When to de-scent to a - mend for a friend all the chan-nels that have bro-ken down? Now you bring it up, I'm gon-na ring it up



just to hear you sing it out. Step from the road to the sea to the sky and I



do be-lieve what we re-ly on. When I lay it on, come get to play it on all my life to sac-ri-fice.

Chorus

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)



Hey, oh, _____ lis-ten what I _____ say, _____ oh. _____ I got your



Voc. Fig. 1

End Voc. Fig. 1

(Hey, _____ oh.) _____

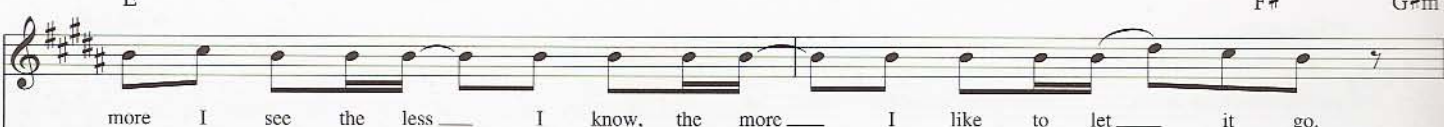
Bkgd. Voc.: w/ Voc. Fig. 1



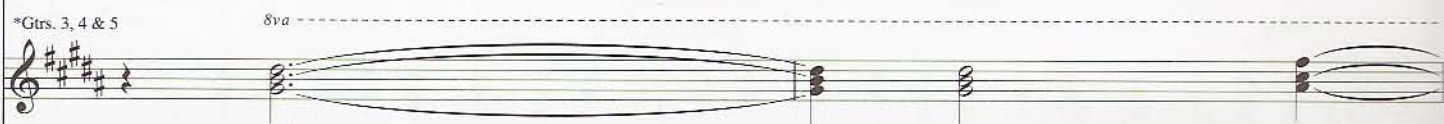
hey, oh, _____ lis-ten what I _____ say, _____ oh. _____ The

Pre-Chorus

Gtr. 1: w/ Riff B
E



more I see the less _____ I know, the more _____ I like to let _____ it go.



*Gtrs. 3, 4 & 5

8va

mf
w/ dist.



*Three gtrs., each playing single notes

Hey, _____ oh, _____ whoa, _____ whoa.

8va

14 16 11 14 16 11
14 16 12 14 16 12
15 16 13 15 16 13

Coda

Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)

C#m(add9)

B

no _____ where to go. _____ I said,

(no...)

Gtr. 6 (dist.)

mf string noise

15ma fdbk.

8va

Interlude

Gtrs. 1 & 6: w/ Rhy. Fig. 2 (2 times)

hey, _____ hey, yeah, oh, yeah. _____ Tell my Lord _____ now.

(Oo.)

*Voc. Fig. 2

F# C#m(add9) B

End Voc. Fig. 2

*Applies to upstemmed part only.

Bkgd. Voc.: w/ Voc. Fig. 2

Hey, _____ hey, yeah, _____ oh, yeah. _____ Tell my Lord _____ now.

F# C#m(add9) B

Chorus

Gtrs. 1 & 6: w/ Rhy. Fig. 2 (4 times)

B

Deep be-neath the cov-er of an-oth-er per-fect won-der where it's so _____ white as snow. _____

F# C#m(add9) B

Riff C

End Riff C

f w/ reverb let ring

11 12 11 12 9 11 9 11 11 12 13

**Three gtrs. (each playing single notes) arr. for one

Gtr. 7: w/ Riff C (3 times)

F# C#m(add9)

Pri - vate - ly di - vid - ed by a world so un - de - cid - ed and there's no - where to go. —

F# C#m(add9)

Deep be - neath the cov - er of an - oth - er per - fect won - der where it's { so — white as snow. —
(So...)

F# C#m(add9)

Run - ning through the field where all my tracks will be con - cealed and there's { no - where to go. —
(no... I said, — Oo.)

Outro

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtrs. 1 & 6: w/ Rhy. Fig. 2 (3 times)
Gtr. 7: w/ Riff C (3 times)

B F# C#m(add9)

hey, — aw, yeah, — aw, yeah. — Tell my Lord — now.

F# C#m(add9)

Hey, — yeah, yeah, — aw, — yeah.

F# C#m(add9)

Gtr. 8 (dist.)

mf rake - - rake - -

F# C#m(add9)

Gtr. 9 (dist.)

mf rake - - rake - -

Gen. 1 & 6

Gen. 7

let ring ----- *let ring* -----

11 12 11 11 12 11 9 | 11 11 9 11 11

Gen. 8

rake - -

10 12

Gen. 9

rake - -

9 13

*Composite arrangement

Free time

C#m(add9)

Gtrs. 1, 6 & 7 tacet

N.C.

fdbk.

9 (9)

rake - -

12 1 1 1/2 1/2

string noise

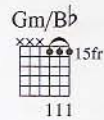
rake - -

11 1 1/2 1 1/2

string noise

Charlie

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately fast ♩ = 110

Chords: F(#4) Bb(#4) F(#4) Bb(#4) Gm

Gtr. 1 (slight dist.)

Rhy. Fig. 1

mf

TAB

1 2 3 1 2 3 1 2 3 1 2 3

Huh.

End Rhy. Fig. 1

Verse

Gm

1. All a-board, stitch in time. — Spoken: Get yours, — got mine. —
 2. Ev-'ry-bod-y, do the twist. — Get the mes-sage on Flea's fist.

Rhy. Fig. 2

Gtr. 1

In a min - ute, I'll be there, sit tight, get square.
Move a - round like a sci - en - tist, lay down, get get kissed.

You could do it at the hip - po - drome, _ Spoken: Slide back, trom - bone.
Big pic - ture and it nev - er lies, _ big dad - dy will ad - vise. _

(Take, take, take, take, take, take, take me, what, what, what, what, what, what door?)

An - y - bod - y got a T V tome? _ That's right, un - known. _
Ev - er - read - y, in dis - guise, _ sun - set, sun - rise. _

Wake, wake, wake, wake, wake, wake, wake me, what, what, what, what, what, what for?)

End Rhy. Fig. 2

*2nd time, doubled at one octave higher.

B7

End Rhy. Fig. 3

Rhy. Fig. 4

*Fade out


Gr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

Char - lie's wak - in' me. ...and

End Rhy. Fig. 4

Char - lie's shak - in' me. And tell my sto - ry... And Char - lie's mak - in' me.

Cm Bb F D7

 Char - lie's mak - in' me smile, _____ oh, _____ oh, _____ now.

Gtr. 1: w/ Rhy. Fig. 1

(Take, take, take, take, take, take, take me, what, what, what, what, what, what door?

[illegible]

Interlude

Musical notation for the word "Huh!". It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The word "Huh!" is written below the staff.

[illegible]

Gtr. 3 (dist.)

f

*w/ wah-wah & slapback delay

grad. release

10 12 10 12 11 13 13 1 (13) 11 13 11 13

**Played ahead of the beat.

[illegible]

Gen. 2:10-14

[illegible]

*Fade out

F Eb Cm Bb F Eb

Char - lie's shak - in' me. And tell my sto - ry... ..and Char - lie's mak - in' me. And

To Coda 2 

Cm Bb F D7

Char - lie's mak - in' me smile, _____ whoa, _____ whoa, - now.

[illegible]

Gtr. 1 tacet

$$= Eb5$$

Gen. 4 (dist.)

list.)

Ex. 4 (dist.)

mf
w/ reverb

1 10 10 8 10 8 7 8 10 10 10 8 7 8 10 8

*Chord symbols implied by bass.

Gr. 4: w/ Riff B (3 times)

G5

F5

E♭5



heart, your skin, this love I'm in.

We don't ar - rive with -

F5

G5

F5



out a sur - prise.

You're right, I'm wrong, be free, be - long.

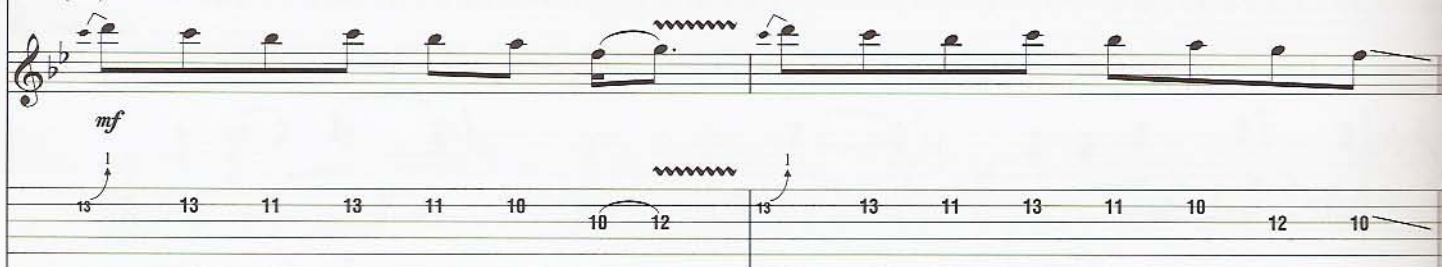
E♭5

F5

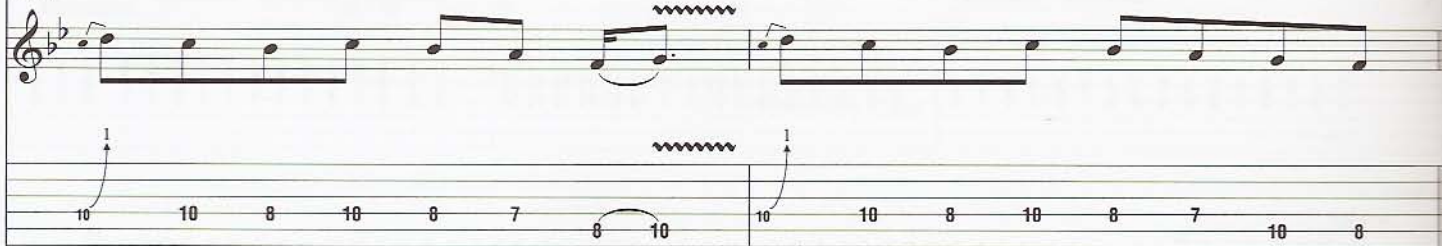


In - ti - mate sight has come in to light.

Gr. 5 (dist.)



Gr. 4

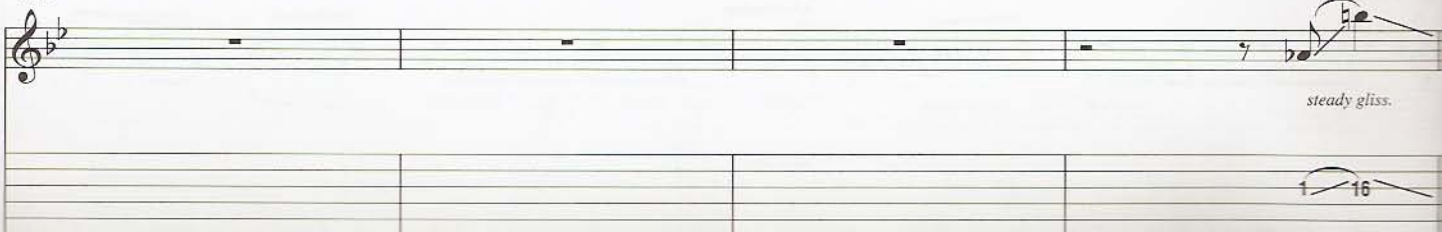


Interlude

Gr. 1: w/ Rhy. Fig. 1
Gtrs. 4 & 5 tacet

Gm

Gr. 3



Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3: tacet

Gm

When I pick up on that smell, pick it up and run like hell.

Lit - tle wom - an, save me some, bet - ter get up on your run.

All I ev - er want - ed to was pick it up and run with you.

Gtr. 2: w/ Fill 1

Slip in - to a sum - mer spell, dou - ble up and run like hell.

Interlude

Gtr. 2: w/ Riff A, simile

Gm/Bb

Huh.

D.S.S. al Coda 2

Huh.

⊕ Coda 2

Gtr. 1 tacet
Gtr. 4: w/ Riff B (7 times)
Eb5

F5 G5

My heart, your skin, this

F5 Eb5 F5

love I'm in. We don't ar - rive with - out a sur - prise. You're

G5 F5 Eb5

right, I'm wrong, be free, be - long. In - ti - mate sight has

F5 G5 F5

come in to light. My heart, your skin, this love I'm in.

Eb5 F5 G5 F5

We don't ar - rive with - out a sur - prise. You're right, I'm wrong, be free, be - long.

(We don't ar - rive with - out a sur - prise.)

Eb5 F5

In - ti - mate sight has come in to light.

Gtr. 4

13 13 11 13 11 10 10 12 13 13 11 13 11 10 10 12 11

G5 F5 Eb5

8va

13 13 11 13 11 10 10 12 13 13 11 13 11 10 10 12 11 20 20 18 20 18 22 20 18

10 7 10 10 7 10 10 7 10 10 7 10 11 11 8 10 11 11 8 10

F5 G5 F5

8va

20 20 18 20 18 22 18 20 18 20 20 18 20 18 22 20 18 20 20 18 20 18 22 20 (20)

8 8 8 11 11 8 10 8 8 10 7 10 (10) 8 10 8 10 8 10 8 10 8 10 8 10 10 8 10 10 8 10 10 8 10 (10)

Gtr. 3 tacet

Gr. 4 Eb5 F5 G5

10 10 8 10 8 7 8 10 10 10 8 10 8 7 8 10 10 10 8 10 8 7 8 10

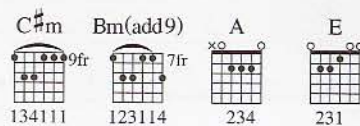
F5 Eb5 F5 G5

10 10 8 10 8 7 8 10 10 10 8 10 8 7 8 10 10 10 8 10 8 7 10 8 10

string noise

Stadium Arcadium

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately ♩ = 113

F#m

A

Rhy. Fig. 1

Gtr. 1 (clean)

Intro musical notation. The guitar line (Gtr. 1) is in treble clef, key of D major (two sharps), and 4/4 time. It starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The bass line is in bass clef, starting with a half note D3, followed by eighth notes C3, B2, A2, G2, F#2, E2, and a half note D3. The dynamic is *mf* and the instruction is "let ring throughout".

F#m

A

E

End Rhy. Fig. 1

End of Intro musical notation. The guitar line continues with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The bass line continues with a half note D3, followed by eighth notes C3, B2, A2, G2, F#2, E2, and a half note D3. The dynamic is *mf* and the instruction is "let ring throughout".

Verse

Gtr. 1: w/ Rhy. Fig. 1

F#m

A

Verse musical notation (Line 1). The guitar line is in treble clef, key of D major (two sharps), and 4/4 time. It starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The vocal line is in treble clef, starting with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The lyrics are "1. Bells a - round Saint Pe - ters - burg when I saw you. I".

F#m

A

E

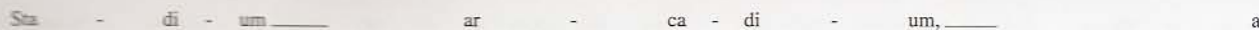
Verse musical notation (Line 2). The guitar line is in treble clef, key of D major (two sharps), and 4/4 time. It starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The vocal line is in treble clef, starting with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and a half note D5. The lyrics are "hope I get what you de - serve, and this is where I find...".

[illegible][illegible][illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first measure is a whole note, and the second measure is a half note. The third measure is a half note, and the fourth measure is a half note. The fifth measure is a half note, and the sixth measure is a half note. The seventh measure is a half note, and the eighth measure is a half note. The ninth measure is a half note, and the tenth measure is a half note. The eleventh measure is a half note, and the twelfth measure is a half note. The thirteenth measure is a half note, and the fourteenth measure is a half note. The fifteenth measure is a half note, and the sixteenth measure is a half note. The seventeenth measure is a half note, and the eighteenth measure is a half note. The nineteenth measure is a half note, and the twentieth measure is a half note. The twenty-first measure is a half note, and the twenty-second measure is a half note. The twenty-third measure is a half note, and the twenty-fourth measure is a half note. The twenty-fifth measure is a half note, and the twenty-sixth measure is a half note. The twenty-seventh measure is a half note, and the twenty-eighth measure is a half note. The twenty-ninth measure is a half note, and the thirtieth measure is a half note. The thirty-first measure is a half note, and the thirty-second measure is a half note. The thirty-third measure is a half note, and the thirty-fourth measure is a half note. The thirty-fifth measure is a half note, and the thirty-sixth measure is a half note. The thirty-seventh measure is a half note, and the thirty-eighth measure is a half note. The thirty-ninth measure is a half note, and the fortieth measure is a half note. The forty-first measure is a half note, and the forty-second measure is a half note. The forty-third measure is a half note, and the forty-fourth measure is a half note. The forty-fifth measure is a half note, and the forty-sixth measure is a half note. The forty-seventh measure is a half note, and the forty-eighth measure is a half note. The forty-ninth measure is a half note, and the fiftieth measure is a half note. The fifty-first measure is a half note, and the fifty-second measure is a half note. The fifty-third measure is a half note, and the fifty-fourth measure is a half note. The fifty-fifth measure is a half note, and the fifty-sixth measure is a half note. The fifty-seventh measure is a half note, and the fifty-eighth measure is a half note. The fifty-ninth measure is a half note, and the sixtieth measure is a half note. The sixty-first measure is a half note, and the sixty-second measure is a half note. The sixty-third measure is a half note, and the sixty-fourth measure is a half note. The sixty-fifth measure is a half note, and the sixty-sixth measure is a half note. The sixty-seventh measure is a half note, and the sixty-eighth measure is a half note. The sixty-ninth measure is a half note, and the seventieth measure is a half note. The seventy-first measure is a half note, and the seventy-second measure is a half note. The seventy-third measure is a half note, and the seventy-fourth measure is a half note. The seventy-fifth measure is a half note, and the seventy-sixth measure is a half note. The seventy-seventh measure is a half note, and the seventy-eighth measure is a half note. The seventy-ninth measure is a half note, and the eightieth measure is a half note. The eighty-first measure is a half note, and the eighty-second measure is a half note. The eighty-third measure is a half note, and the eighty-fourth measure is a half note. The eighty-fifth measure is a half note, and the eighty-sixth measure is a half note. The eighty-seventh measure is a half note, and the eighty-eighth measure is a half note. The eighty-ninth measure is a half note, and the ninetieth measure is a half note. The ninety-first measure is a half note, and the ninety-second measure is a half note. The ninety-third measure is a half note, and the ninety-fourth measure is a half note. The ninety-fifth measure is a half note, and the ninety-sixth measure is a half note. The ninety-seventh measure is a half note, and the ninety-eighth measure is a half note. The ninety-ninth measure is a half note, and the hundredth measure is a half note.

[illegible][illegible]

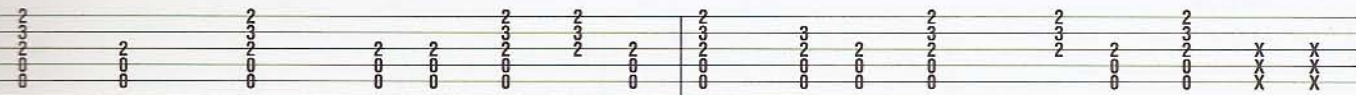
Bene



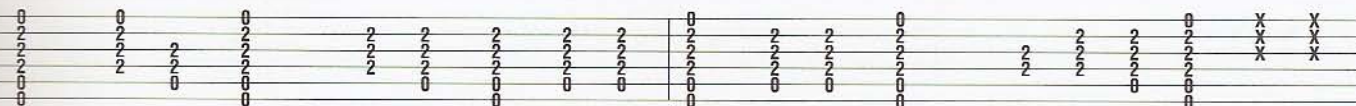
200



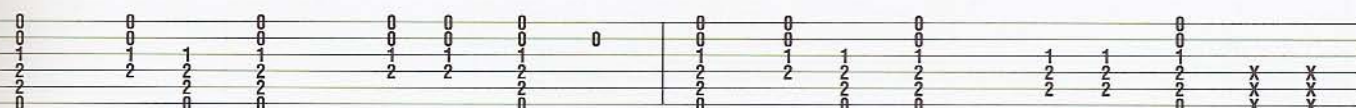
Mir - ror to _____ the moon. _____ Well, I'm _____
 (Mir - ror to _____ the



form - ing _____ and I'm _____ warm - ing. _____
moon. _____ Warm - ing _____ to _____



State of the art _____ un - til the clouds come crash - ing.
(you.) _____



Gtr. 1: w/ Rhy. Fig. 3

Bm

D



Strang - er things have hap - pened both — be - fore and af - ter noon. — And I'm —
(Be - fore and af - ter

A

E



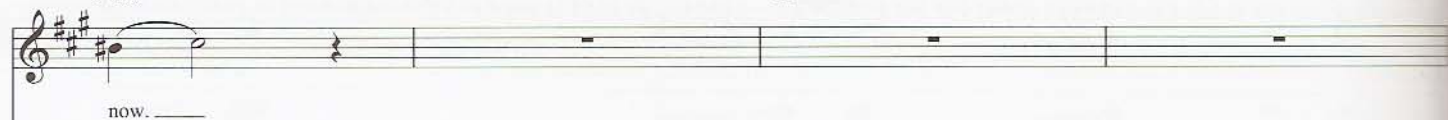
form - ing — and I'm — warm - ing. — Push-in' my - self — and no, I don't mind ask - ing
noon. — Warm - ing — to — you.) —

Interlude

Gtr. 1: w/ Rhy. Fig. 1

F#m

A



now. —

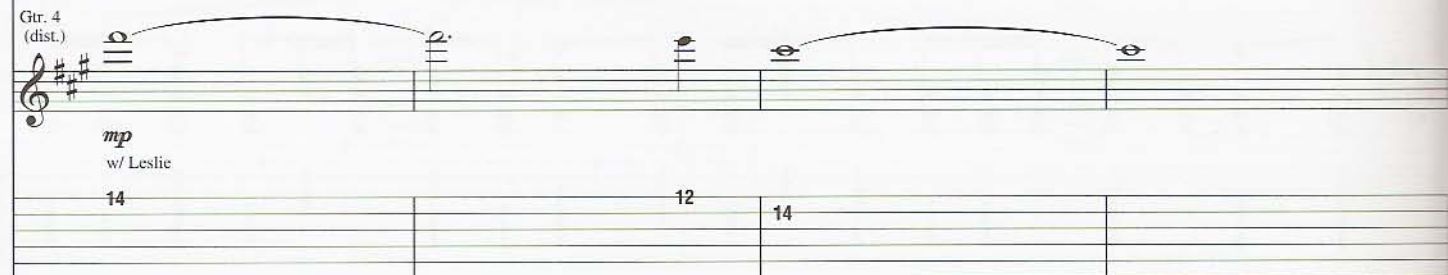
Gtr. 4
(dist.)

mp
w/ Leslie

14

12

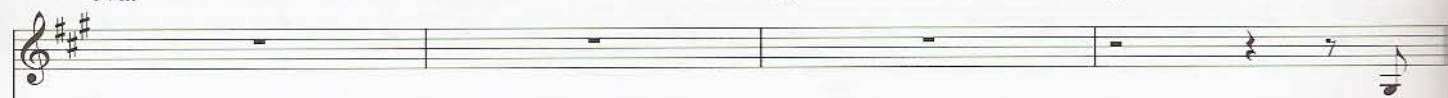
14



F#m

A

E



2. A -

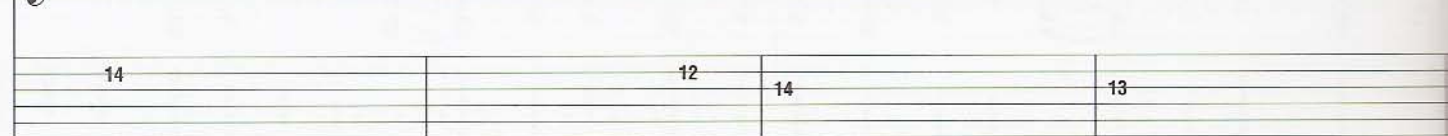


14

12

14

13



Verse

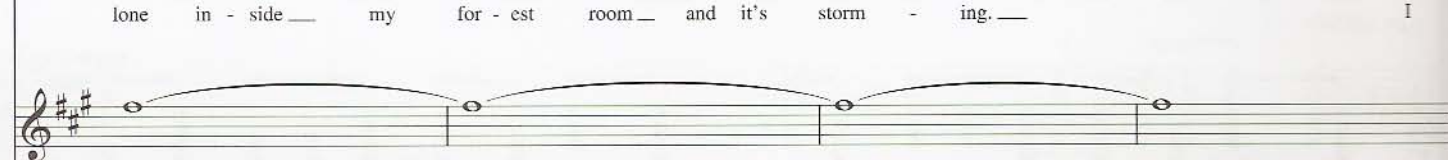
Gtr. 1: w/ Rhy. Fig. 1

F#m

A



lone in - side — my for - est room — and it's storm - ing. — I



11



Gr. 4 (cont)

F#m

A

E

new - er thought _ I'd be in bloom, _ but this is where _ I _ start. (This is where _ I _ start.)

F#m

Der - e - lict days and the ster - e - o plays for the all _ night crowd that it can - not phase. And I'm

*Gr. 5 (dist.)

mp

*Bowed gr. arr. for gr.

Gr. 1

A

F#m

call - ing. Te - di - ous weeds that the me - di - a breeds but the

A E

an - i - mal gets what the an - i - mal needs. And I'm sor - ry. The

Gtr. 5

Gtr. 6 (clean) *divisi* *mf* let ring through

(5) 1 2 4 5 4 5 2 4 5 (5) 0 2

(2)

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Gtr. 5 tacet

Bm

D

sta - di - um ar - ca - di - um, a mir - ror to the moon. And I'm (Mir - ror to the

Riff A

Gtr. 6

4 3 4 2 4 3 4 2 4 3 4 2 4 3 4 5 7 7 7 5 7 7 5 7 7 7 5 7 7 7 0

A E

form - ing and I'm warm - ing. The state of the art un - til the clouds come crash - ing. moon. Warm - ing to you.)

End Riff A

2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 1 0 1 1 0 1 1 0 1 1 0 0 2

A6 C#sus4 F#5 Eadd9/G# A6 C#sus4

Riff A

[illegible]

Gtr. 1: w/ Riff A

F#5 Eadd9/G# A6 C#sus4 F#5 Eadd9/G# A6 C#sus4

Gtr. 7

7

9 (9) 6 9

4 5 4 (4) 2 4

**Played behind the beat.

C#m

Gtr. 1

(4)

9 9 11 9 12 9 11 (11) 9

Bm(add9)

11

7 9 7 10 9 (9)

Interlude

Gtr. 1: w/ Rhy. Fig. 1

F#m A F#m

7

(7)

Gtr. 7 tacet

A E

And this is where I find...

Verse

Gtr. 1: w/ Rhy. Fig. 2

F#m A

3. Rays of dust that wrap a - round your cit - i - zen.

D.S. al Coda

F#m A E

Kind e - nough to dis - a - vow, and this is where I stand. The

Gtr. 6

Coda

Gtr. 1: w/ Rhy. Fig. 3 (last 2 meas.)
Gtr. 6: w/ Riff A (last 2 meas.)

E

push - in' my - self and no, I don't mind ask - in'. The

Gtr. 8 (clean)

mp
let ring
throughout

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 6: w/ Riff A (1 1/2 times)

Bm

D

sta - di - um ar - ca - di - um, a mir - ror to the moon. And I'm (Mir - ror to the

A E

form - ing — and I'm — warm - ing. — The state of the art — un - til the clouds come crash - ing.
 moon. — Warm - ing — to — you.) —

Bm D

Strang - er things — have hap-pened both — be - fore and af - ter noon. — And I'm —
 (Be - fore and af - ter

A E

Gr. 1

form — ing — and I'm — warm - ing — to you.
 noon. — Warm - ing — to — you.) —

Gr. 8

Gr. 6

Hump de Bump

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
On cue
G9

Gtr. 1 (slight dist.)

mf

T 10 10 10 10 10 10
A 10 10 10 10 10 10
B 9 10 9 10 9 10

Moderately ♩ = 111

* Dm7

Voc. Fig. 1

End Voc. Fig. 1

Spoken: (Gon-na get ya, gon-na shake ya. Gon-na get ya, gon-na shake ya.)

Riff A

End Riff A

X X 12 10 X 10 X X 12 10 X 10 X X 10 12 X X 12 10 X 10 X X 12 10 X 10 X X 10 12

*Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (3 times)

Dm7

1. For - ty de - tec - tives this ____ week, for - ty de - tec - tives strong.

____ Tak - in' a stroll ____ down Love ____ Street.

Stroll - in', is that ____ so wrong? ____ Can I get my co - de - fen - dant?

Riff B

End Riff B

Gtr. 1

X X 12 10 X 10 X X 12 10 X 10 X X 10 12 X X 12 10 X 10 X X 10 9 10 9 10 9 10

Pre-Chorus

D7#9

Hump, de, bump, doop, bo - du. Bump, de, hump, doop, bop.

Riff C

End Riff C

X	X	11	X	X	10	X	X	11	X	X	10	X	X	10	11	X	X	11	X	X	10	X	X	11	X	X	10	X	X	10	11
X	X	10	X	X	10	X	X	10	X	X	10	X	X	10	10	X	X	10	X	X	10	X	X	10	X	X	10	X	X	10	10

Gr. 1: w/ Riff C (2 times)

Hump, de, bump, doop, bo - du. Oh, no. Bump, de, hump, doop, bo - du. Hump, de, bump, doop, bop.

D7

Bump, de, hump, doop, bo - du. Bump, bump. Whew!

Rhy. Fig. 1

End Rhy. Fig. 1

X	X	11	X	X	10	X	X	11	X	X	10	X	X	10	11	X	X	11	X	0	X	10	10	10	10	10	10	10	10	X	X
X	X	10	X	X	10	X	X	10	X	X	10	X	X	10	10	X	X	10	X	0	X	10	10	10	10	10	10	10	10	X	X

Chorus

Dm

Bb7

It must have been a hundred miles, or any of a hundred styles.

Rhy. Fig. 2

6	X	X	6	6	6	6	9	9	X	X	9	9	9	9
7	X	X	7	7	7	7	7	7	X	X	7	7	7	7
5	X	X	5	5	5	5	6	6	X	X	6	6	6	6

A7 G7 Bb C

It's not a - bout the smile you wear but the way we make out.

End Rhy. Fig. 2

Dm Bb7

A, when I was an all a - lon - er, a, noth - in' but a two beach comb - er.

Rhy. Fig. 3

6 5 X X 5 5 5 5
7 7 X X 7 7 7 7
5 5 X X 5 5 5 5

9 9 X X 9 9 9 9
7 7 X X 7 7 7 7
6 6 X X 6 6 6 6
6 6 X X 6 6 6 6

A7 G7 Bb C5

An - y - bod - y seen the sky? I'm, I'm wide a - wake now. ____

End Rhy. Fig. 3

Interlude

Gtr. 1: w/ Riff A (2 times)

Dm7

Verse

Gtr. 1: w/ Riff A

Dm7

2. Work - in' the beat _____ as we _____ speak.

work - ing the belle _____ du monde. _____ Be -

Gtr. 1

rake -

X X 12 10 X 10 X X 12 10 X 10 X X 10 12 X X 12 10 X 10 X X 12 10 10 12 10

Gtr. 1: w/ Riff A

Gtr. 1: w/ Riff B

lieve in the hav - oc we _____ wreck. Be - liev - in', is that _____ so wrong? Can I get my co - de - fen - dant?

Pre-Chorus

Gtr. 1: w/ Riff C (3 times)

D7#9

Hump, de, bump, doop, bo - du. Bump, de, hump, doop, bop.

Riff D

Gtr. 2

mf

10 12 13 12 10 12 10 10 12 13 12 10 12 10

End Riff D

*Trumpet arr. for gtr.

Gtr. 2: w/ Riff D (2 times)

Hump, de, bump, doop, bo - du.

Bump, de, hump, doop, bo - du. Hump, de, bump, doop, bop.

Gtr. 3

mf

8 10 12 10 8 10 8 8 10 12 10 8 10 8

*Trumpet arr. for gtr.

1st time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fill 1

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3 tacet

Dm

Dm

It must have been a hundred miles,
A, lis - ten to me what I said

a, an - y of a hun - dred styles.
try to get it through your head.


It's not a - bout the smile you wear but
A lit - tle bit of cir - cum - stance and

the way we make out.
a chance to make out.


1st time, Gtr. 1: w/ Rhy. Fig. 3
2nd time, Gtr. 1: w/ Rhy. Fig. 2

Dm

Dm Bb7



A, when I was an all a - lon - er, a, noth - in' but a two beach comb - er.
A, liv - in' in the cit - a - del, it's hard e - nough to be your - self.

To Coda — 

Percussion Solo

N.C.

A7 G7 Bb C5 N.C. 8

An - y - bod - y seen the sky? I'm, I'm wide a - wake now. ___
Wait-ing for the bell to toll and I'm wide a - wake now. ___

Rhy. Fill 1

Gtr. 1

Rhy. Fill 1
Gtr. I

D5

Gr. 1

play 4 times

p 3rd time, *cresc. poco a poco*

D.S. al Coda

Dm N.C.

Spoken: (Gon - na get ya, gon - na shake ya. Gon - na get ya.)

mf

⊕ Coda

Gr. 1: w/ Rhy. Fig. 2

Dm

Bb7

It must have been a hun - dred miles, or an - y of a hun - dred styles.

A7

G7

Bb

C

It's not a - bout the smile you wear but the way we make out.

Gr. 1: w/ Rhy. Fig. 3

Dm

Bb7

A, when I was an all a - lon - er, noth - in' but a two beach comb - er.

A7

G7

Bb

C5

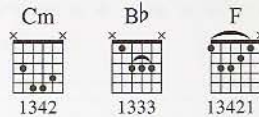
Dm7 N.C.

An - y - bod - y seen the sky? I'm, I'm wide a - wake now. —

Gr. 1

She's Only 18

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately slow $\text{♩} = 70$

Gtr. 1 (dist.) (Bass & Drums)

N.C. *Gm7 C5 Gm7 F5 Gm7 C5 Gm7 F5

mp
w/ wah-wah
string noise

TAB: X 3 3 3 3 3 3 3

*Chord symbols reflect overall harmony.

Verse

Gm7 C5 Gm7 F5

1. She's on - ly eight - een, don't like the Roll - ing Stones. _ She took a short - cut to be - ing ful - ly grown. _

Riff A

End Riff A

1/4

Gtr. 1: w/ Riff A (2 times)

Gm7 C5 Gm7 F5

She's got that mood ring, a lit - tle sis - ter rose. _ The smell of Spring - steen, a pair of pan - ty hose. _

Gm7 C5 Gm7 F5

This talk - ing pic - ture show is leak - in' from her sil - hou - ette. She said, "My man, you know it's time to get your fin - gers wet."

Riff B

End Riff B

1/4

10 12 11 13 11 12 11 12 10 12 11 13 11 11 10 12 11 13 11 11 10 12 11 13 11 11 10 12 11 13 11 11

Gm D7

- est minds and light will shed.

Riff C2
Gtr. 4 (dist.)

End Riff C2

Riff C
Gtr. 2

Riff C1
Gtr. 3 *divisi*

End Riff C

End Riff C1

mf

8 8 8 (8)

8 8 8 8 8 8 7 7 7 (7)

8 8 8 8 8 8 7 7 7 (7)

Interlude

Gtr. 1: w/ Riff A (2 times)
Gtrs. 2, 3 & 4 tacet

Gm7 C5 Gm7 F5

Verse

Gtr. 1: w/ Riff A (2 times)
Gm7

C5 Gm7 F5

2. I heard some P - funk out on the road a - gain. _ To get your head shrunk is what I rec - om - mend. _

Gm7 C5 Gm7 F5

It's in your blood - line, a per - fect Frank - en - stein. _ Out on that lone pine I'm gon - na make you mine.

Gtr. 1

1/4

3 5 3 5 3 3 5 3 5 3 5 3 3 5 3 5 3 5

Gtr. 1: w/ Riff B
Gm7

C5 Gm7 F5

It's un - der - stood, you wrap your voo-doo right a - round my neck. You've got some glit - ter on your kit - ty at the dis - co - theque.

Gm7 C5 Gm7 F5

I put my lov - in' in your ov-en, not a head to check. The last I heard from you were, you were scream-in', "Res - ur - rect."

Gtr. 1
7'

Gtr. 5 (dist.)
divisi

f w/ wah-wah

1/4 1/4 1

Chorus

Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1
C5

Eb5 G5 F5 C5 Eb5

Knock the world... ..right off its feet and straight on - to its head. Book of love, ...will long be

Gtr. 5

G5 F5 C5 Eb5 G5 F5

laugh-ing af - ter you are dead. Fas - ci - nat - ed... ..by the look of you and what was said.

C5 Eb5 Gm D7

Make a play,... - ...for all the bright - est minds and light will shed. Who. -

Guitar Solo

Cm Bb F Cm End Rhy. Fig. 2

Gtr. 6 (slight dist.) *mf* w/ tremolo

Gtr. 6: w/ Rhy. Fig. 2 (2 times)

Bb F Cm

Bb F Cm

Cm Bb F

Gtr. 6

8va

let ring

1 hold head

Chorus

Gtr. 2 & 3: w/ Rhy. Fig. 1
Gtr. 6: tacet

C5

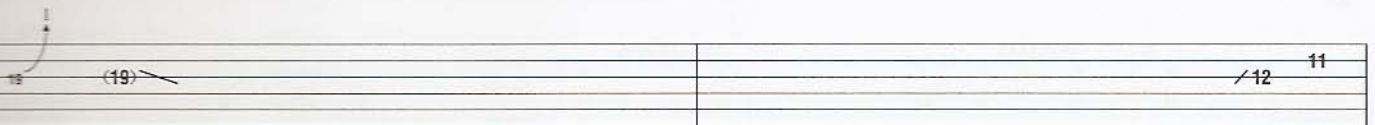
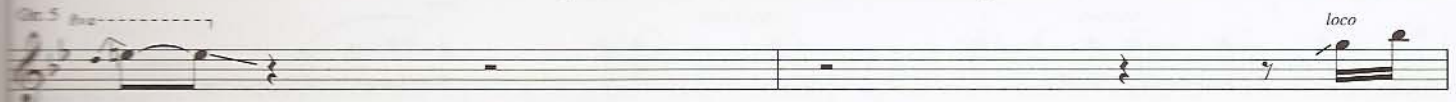
E^b5

G5

F5

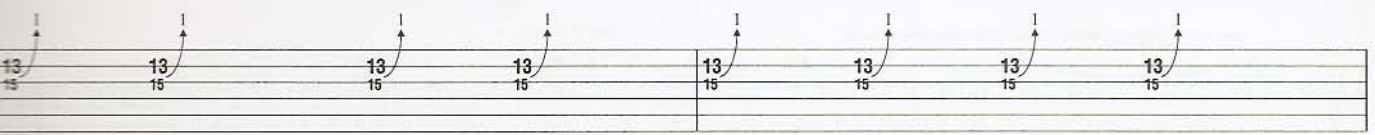


Knock the world... — ...right off its feet and straight on - to its head. —



Riff D

End Riff D



Gtr. 1: w/ Riff D (2 1/2 times)

C5

E^b5

G5

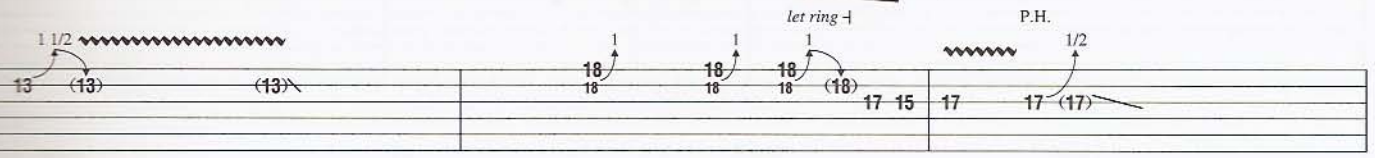
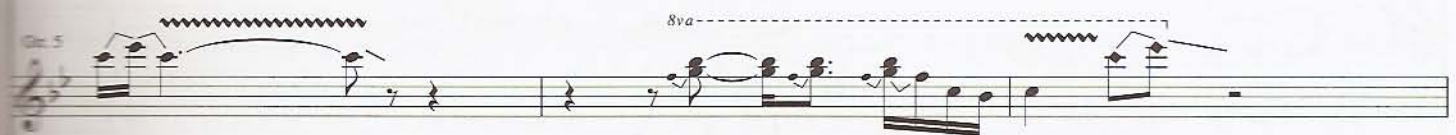
F5

C5

E^b5



Book of love, — ...will long be laugh - ing af - ter you — are dead. — Fas - ci - nat - ed... — by the look —

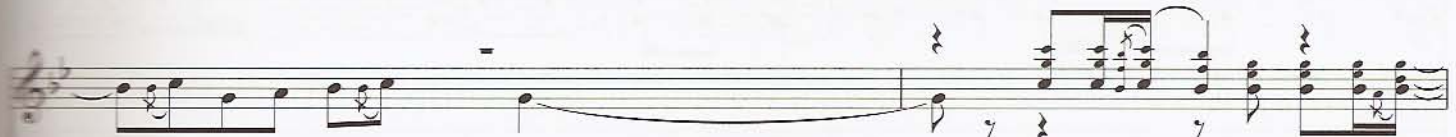


G5

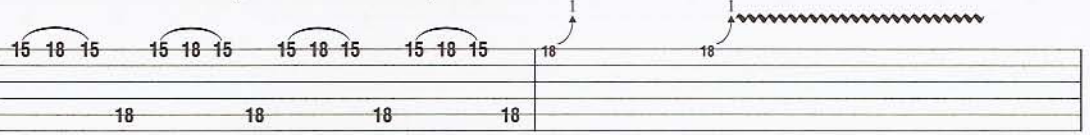
F5

C5

E^b5



of you and what was said. — Make a play, — ...for all the bright -



Gm

D7

- est minds and light will shed.

8va

loco

Gtr. 5

1 20 20 20 20 20 20 20 20 20

Gtr. 1

1 15 17 15 17 15 17 19 1/2 (19)

Gtr. 4

8 8 8

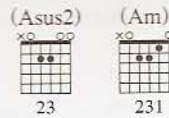
Gtr. 2

Gtr. 3
divisi

8 8 8 8 8 8 7 7 7 (7) 3
8 8 8 8 8 8 7 7 7

Slow Cheetah

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Gtrs. 1 - 3: Capo VI

Intro

Moderately slow ♩ = 88

Whispered: One, two, three, four.

N.C.

*Bbm
(Em)
Riff A

Db5
(G5)

Ebsus2
(Asus2)

Gb
(C)

End Riff A

Gtr. 1 (acous.)

*Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above represent actual sounding chords. Capoed fret is "0" in tab.
Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (2 times)

Bbm
(Em)

Db5
(G5)

Ebsus2
(Asus2)

Gb
(C)

Bbm
(Em)

Db5
(G5)

Ebsus2
(Asus2)

Gb
(C)

1. Wak-in' up dead in - side ___ of my head would nev - er, nev-er do. There is no med, no med - i - cine to take. _____

Bbm
(Em)

Db
(G)

Ebm7
(Am7)

Gbadd2
(Cadd2)

I've had a chance to be ___ in - sanc, a - sy - lum from the fall - ing rain.

Riff B

Gtr. 1

Bbm (Em) Db (G) Ebm7 (Am7) Gb (C)

I've had a chance to break.

End Riff

Interlude

2nd time, Gtr. 1: w/ Riff A
2nd time, Gtr. 2: tacet

Gtr. 1: w/ Riff A

Bbm (Em) Db5 (G5) Eb5sus2 (Asus2) Gb (C) Bbm (Em) Db5 (G5) Eb5sus2 (Asus2) Gb (C)

Riff C

End Riff C

Gtr. 1

Verse

Gtr. 1: w/ Riff A

Bbm (Em) Db5 (G5) Eb5sus2 (Asus2) Gb (C)

2. It's so bad, it's got to be good. Mys - te - ri - ous girl, mis - un - der - stood, -
3. I know a girl, she worked in a store. She knew not what her life was for,

Gtr. 1: w/ Riff C

Bbm (Em) Db5 (G5) Eb5sus2 (Asus2) Gb (C) Bbm (Em) Db (G)

Gtr. 1: w/ Riff B (1st 3 meas.)

dressed like a wed - ding cake. _____
she bare - ly knew her name. _____

An - y oth - er day and I _____ might play a fu -
They tried to tell her she _____ would nev - er be as hap -

Ebm7 (Am7) Gbadd2 (Cadd2) Bbm (Em) Db (G)

- ner - al march for Bon - nie Brae. _____
- py as the girl in the mag - a - zine. _____

Why try and run with a - way? _____
She bought it with her _____ pay. _____

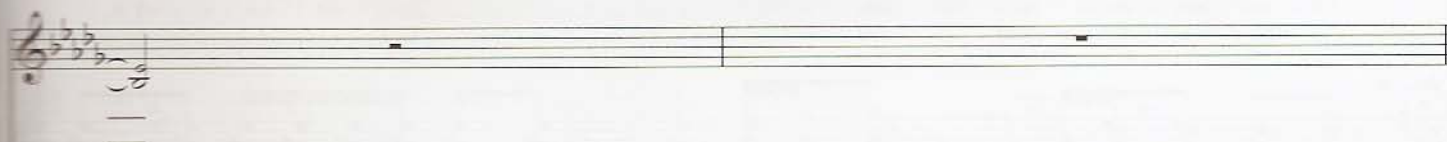
E^bsus2
(Asus2)

(Asus2)

Gtr. 2
(acous.)

mf
let ring throughout

(cont. in notation)



Rhy. Fig. 1

End Rhy. Fig. 1



w/ pick

*2nd time, doubled by Gtr. 3 (elec.), w/ clean tone, played *mf*.

Chorus

G^badd2
(Cadd2)

D^b
(G)

E^bsus2
(Asus2)

E^bm
(Am)

E^bsus2
(Asus2)



Slow chee - tah, come be - fore my for - est,

Rhy. Fig. 2

End Rhy. Fig. 2



*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

G^badd2
(Cadd2)

D^b
(G)

E^bsus2
(Asus2)

E^bm
(Am)

E^bsus2
(Asus2)



looks like it's on to - day.

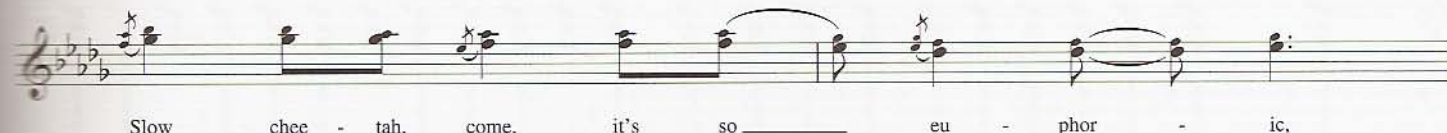
G^badd2
(Cadd2)

D^b
(G)

E^bsus2
(Asus2)

E^bm
(Am)

E^bsus2
(Asus2)



Slow chee - tah, come, it's so eu - phor - ic,

$G\flat add2$ (Cadd2) $D\flat$ (G) $E\flat sus2$ (Asus2)

no mat - ter what they say.
(No mat - ter what they say.)

Gtrs. 1 & 2

⊕ Coda

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2 (3 1/2 times)

$G\flat add2$ (Cadd2) $D\flat$ (G) $E\flat sus2$ (Asus2) $E\flat m$ (Am) $E\flat sus2$ (Asus2)

Slow chee - tah, come be - fore my for - est,

$G\flat add2$ (Cadd2) $D\flat$ (G) $E\flat sus2$ (Asus2) $E\flat m$ (Am) $E\flat sus2$ (Asus2) $G\flat add2$ (Cadd2) $D\flat$ (G)

looks like it's on to - day. Slow chee - tah, come, it's so

$E\flat sus2$ (Asus2) $E\flat m$ (Am) $E\flat sus2$ (Asus2) $G\flat add2$ (Cadd2) $D\flat$ (G)

eu - phor - ic, no mat - ter what they say.
(No mat - ter what they say.)

(Asus2)

Gtr. 1

*Gtrs. 2 & 3

Verse

Gtr. 1: w/ Riff C

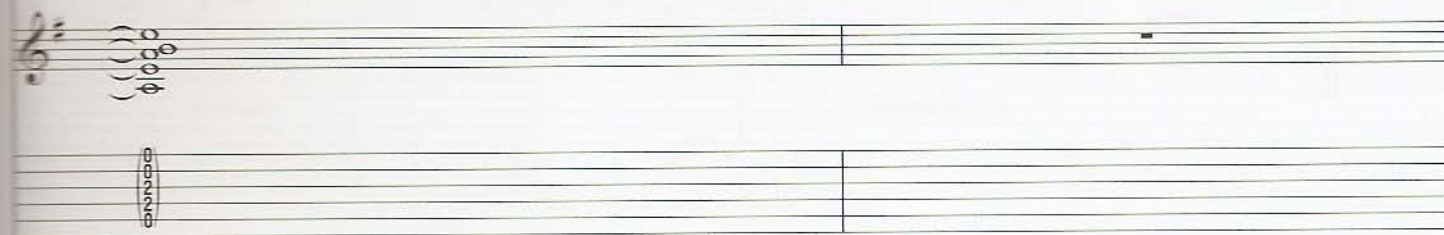
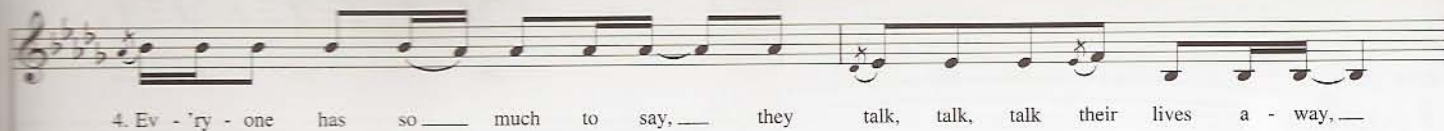
Bbm
(Em)

Db5
(G5)

Gtrs. 2 & 3 tacet

Ebm7sus2
(Asus2)

Gb
(C)



Gtr. 1: w/ Riff A

Bbm
(Em)

Db5
(G5)

Ebm7sus2
(Asus2)

Gb
(C)

Gtr. 1: w/ Riff B

Bbm
(Em)

Db
(G)



Ebm7
(Am7)

Gbadd2
(Cadd2)

Bbm
(Em)

Db
(G)

Ebm7
(Am7)

Gb
(C)



Interlude

Db
(G)

Ebm
(Am)

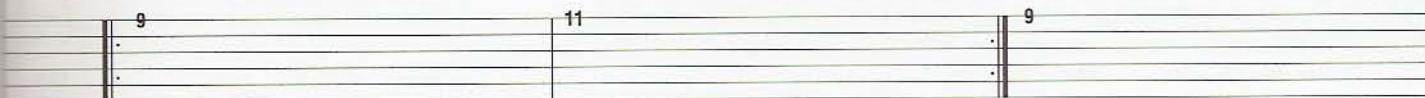
Db
(G)

Gtr. 4 (elec.)

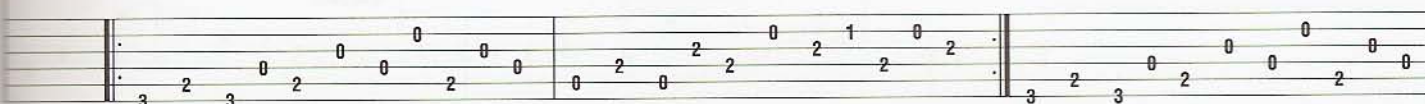
Play 3 times



* *f*
w/ dist. & reverb



*Vol. swells



Gtr. 1: w/ Rhy. Fig. 1

E^bsus2
(Asus2)

(Asus2)

(Am) (Asus2)

Gtrs.
2 & 3

Gtr. 4

8va

18
16
15

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2 (3 1/2 times)
Gtr. 4: tacet

G^badd2
(Cadd2)

D^b
(G)

E^bsus2
(Asus2)

E^bm
(Am)

E^bsus2
(Asus2)

G^badd2
(Cadd2)

D^b
(G)

Slow chee - tah, come be - fore my for - est, looks like it's on to - day.

E^bsus2
(Asus2)

E^bm
(Am)

E^bsus2
(Asus2)

G^badd2
(Cadd2)

D^b
(G)

E^bsus2
(Asus2)

E^bm
(Am)

E^bsus2
(Asus2)

Slow chee - tah, come, it's so eu - phor - ic,

G^badd2
(Cadd2)

D^b
(G)

(Asus2)

*Gtrs.
1, 2 & 3

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2 (3 1/2 times)

G^badd2
(Cadd2)

D^b
(G)

no mat - ter what they say. Slow chee - tah, come be - fore

Gtr. 5 (elec.)

f
w/ slight dist.

1 hold bend

9

8 (8) 6

6 6 8 10 9 11 (8) 6 8

*Composite arrangement

Eb sus2 (Asus2) Ebm (Am) Eb sus2 (Asus2) Gb add2 (Cadd2) Db (G)

— my for - est, looks like it's on to - day. —

Eb sus2 (Asus2) Ebm (Am) Eb sus2 (Asus2) Gb add2 (Cadd2) Db (G)

— Slow chee - tah, come, it's so —

Eb sus2 (Asus2) Ebm (Am) Eb sus2 (Asus2) Gb add2 (Cadd2) Db (G) (Asus2)

— eu - phor - ic no mat - ter what they say. —
 (No mat - ter — what they say.) —

Gtrs. 1, 2 & 3 (cont. in notation)

Gtr. 5 tacet

Gtrs. 1, 2 & 3

Gtrs. 2 & 3, cont. in slashes

Outro
Faster ♩ = 124

(Asus2)

Gtrs. 2 & 3

Gtr. 1

w/ fingers

Gtrs. 2 & 3 tacet
2nd time, w/ two bkwd. gtrs. ad lib. (till fade)

Gtr. 1

G♭add2 (Cadd2) D♭5 (G5) E♭sus2 (Asus2) G♭ (C) D♭5 (G5) E♭sus2 (Asus2) G♭ (C) D♭5 (G5) E♭5 (A5)

G♭add2 (Cadd2) D♭5 (G5) E♭sus2 (Asus2) G♭ (C) D♭5 (G5) E♭5 (A5) G♭ (C) D♭5 (G5) E♭sus2 (Asus2)

play 3 times

Gtr. 1 tacet

Play 4 times & fade

G♭add2 (Cadd2) D♭5 (G5) E♭sus2 (Asus2) G♭ (C) D♭ (G) E♭5 (A5) G♭ (C) D♭ (G) E♭5 (A5)

play 3 times

(Bass & reverse gtrs.)

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately fast ♩ = 127

* Bb5

**Gtr. 1

mp

*Chord symbols reflect implied harmony.

**Bass arr. for gtr.

1. 2.

G♭5 D♭5 A♭5 G♭5 F5

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. The melody is written in a single line. Above the staff, the notes G♭5, D♭5, and A♭5 G♭5 F5 are indicated. The melody begins with a quarter note G♭5, followed by a quarter note D♭5, and then a half note A♭5. The melody continues with a series of eighth and quarter notes, ending with a quarter note F5. The notation includes a repeat sign and a first ending bracket.

Gtr. 1 tacet

 Bb_m/F

Rhy. Fig. 1

Gb6

***Gr. 2
(dist.)

mf

Rhy. Fig. 1A

Gen. 3 (dist.)

mf

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 X 11
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 X 11
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 X 11
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 X 9

***Two gtrs. arr. for one.

Two gtrs. art. for one.

Bbm/F

End Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 1

*Bbm

Rhy. Fig. 2

*Chord symbols reflect overall harmony.

Gb6add#4

Bbm

1. Be

End Rhy. Fig. 2

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A

Bbm

Gb6

Bbm

cause I'm hap - py to be sad _ I want it all, I want it bad. _ Oh. _

Bbm/F **Gb6**

Gtr. 2

It's what I

Gtr. 3

9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	X	11
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	X	11
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	X	11
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	X	9

Gb6add#4 **Bbm/F**

know. A

11	11	11	11	11	11	11	11	11	11	11	13	13	13	13	13	13	13	13	13	13	X	9
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	X	10
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	X	10
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	X	8

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

Bbm **Gb6**

vin - tage year for pop I hear. The mid - dle of _____ the end is near. Let's go, _____
(Oh, _____)

Bbm **Gb6**

oh. oh. oh.) It's what I

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 2 (2 times)

Bbm

Gb6

Gb6add #4

Bbm



Whew.

End Riff B

End Riff B1



*Tina Turner arr. for gtr.

Gtrs. 4 & 5: w/ Riffs B & B1

Gb6

Gb6add #4

Bbm



Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)

Bbm

Gb6

Bbm

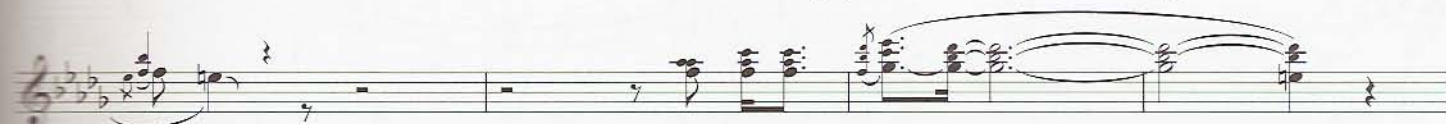


2. All the leaves are turn - ing brown, the wind is push-in' me a - round. _ Let's go. _
(Oh, _ oh, _

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

Gb6

Ab5



oh.)

It's what I know. _

Chorus

Gtr. 3: w/ Riff A

Bbm

Db

Gb

Ebm



Tor - ture me _ and tor - ture me. _ It's forc - in' me, _ so tor - ture me, _ please.

Riff C

End Riff C



Bkgd. Voc.: w/ Voc. Fig. 1

Bbm **Db** **Gb** **Ebm**

Tor - ture me — with sor - cer - y. — Forc - in' me, — so tor - ture me, — please.

(Oh, no, — my Lord. — Oh, oh, — my time.) —

Gtr. 2

(10) 11 11 9 10 11 10 8 11 9 (9)

Gtr. 3

(6) 8 8 6 6 8 6 9 8 6 (6) (6) X X

Interlude

Half-time feel

Gtr. 2 tacet

Db

Ebm

The

Gtr. 3

mp

6 6 6 4 7 6 6 4

*1/2 vol.

Bridge

Db

Ebm

will of God is stand-ing still. Bra - zil - ian — chil-dren get their fill. Let's go... Let's

Rhy. Fig. 3

End Rhy. Fig. 3

4 4 4 4 4 4 4 4

D^b

E^bm

turn it up — and dumb it down, — the vi - sion of your ul - tra - sound is so... — And

D^b

E^bm

all the leaves — are turn - ing brown, the wind — is push-in' me — a - round. Let's go... —

Gr. 6
(chorus)

8va

mp

16

16

18

mp

Gr. 7
(chorus)

mp

Gr. 8
(chorus)

mp

13 14 16 14 16

D^b

A vin - tage year for pop I hear. The mid - dle of — the end is near. It's

8va

18 16 16

14 16 13 14 13 14

14 16 13 14 13 14

14 16 13 14 13 14

musical score for guitar, showing a melody in treble clef and a fretboard diagram below. The melody is in G major (one sharp) and features a G7(b9) chord. The fretboard diagram shows the fret numbers for the melody, with a "hold bend" instruction for the 16th fret.

Bb5

(16) 14 15 15 15 13 15 14 16 16 16 16 14 15 15 16 16 16 16 16 16 14 15

Gb5
 Ab5
Gb5
F5
Db5

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for a live performance, featuring guitar and piano parts. The guitar part is in Gb5 and Ab5, with a "loco" section. The piano part includes a "fdbk." (feedback) section. The score is for a live performance, with a "16" and "18" measure count.

*Microphonic fdbk., not caused by string vibration.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Gtr. 3: w/ Riff A

B \flat 5 D \flat G \flat E \flat 5

Tor - ture me ___ and tor - ture me. ___ It's forc - in' me, ___ so tor - ture me, ___ please.

(Oh, no, ___ my Lord. ___ Oh, no, ___ my time. ___)

B \flat m D \flat G \flat E \flat 5

Tor - ture me ___ with sor - cer - y. ___ Forc - in' me, ___ so tor - ture me, ___ please.

Oh, no, ___ my Lord. ___ Oh, no, ___ my time, ___ ba - by. ___

Gtr. 3

(6) 8 6 6 8 6 9 8 6 (6) 8 6

Gtr. 2: w/ Riff C
Gtr. 3: w/ Riff A

B \flat m D \flat G \flat E \flat m

Tor - ture me ___ and tor - ture me. ___ It's forc - in' me, ___ so tor - ture me, ___ please.

Voc. Fig. 2

End Voc. Fig. 2

Oh, no, ___ my Lord. ___ Oh, no, ___ my time.) ___

Bbm

D^b

G^b

E^bm

Tor - ture me ___ with sor - cer - y, ___ Forc - in' me, ___ so tor - ture me, ___ please.

Oct. 2

(10) 11 11 9 10 11 10 8 11 9 (9)

Oct. 3

(6) 8 8 6 6 8 6 9 8 6 (6)

Free time

Bb5

N.C.

8va -

fdbk.

loco

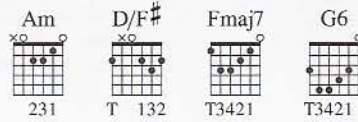
1/2

Pitch: A

string noise -

Strip My Mind

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro
Moderately slow $\text{♩} = 65$ ($\text{♩} \text{ } \text{♩} \text{ } \text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$)

Am Em Fmaj7 C Dm Am C G

*Gtr. 1 (clean)
mf
let ring throughout

**T

*Two gtrs. arr. for one. **T = Thumb on 6th string

Am Em Fmaj7 C Dm Am C G

(Whoa, — yeah, — yeah. — Wow, — wow, — wow, — wow, — yeah.) —

Rhy. Fig. 1 End Rhy. Fig. 1

Verse
Am Em Fmaj7 C

1. Ar - thur J. — did, — in - di - cat - ed — the

Rhy. Fig. 2

Spoken: Aw, say goodbye to your boots, man.

Chords: Dm, Am, C, G

boul - e - vard will nev - er be so full of love and life a - gain. (Hey.)

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1

Chords: Am, Em, Fmaj7, C

Hot as Ha - des, ear - ly eight - ies.

Spoken: You gotta lose to win.

Chords: Dm, Am, C, G

Sing an - oth - er song, make me feel like I'm in love a - gain. (Hey.)

Pre-Chorus

Chords: Fmaj7#11, Cmaj7, Fmaj7#11

Oh, yeah. (Oh, yeah.)

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

Chorus

Am G Fmaj7 Am G Fmaj7

Please _ don't strip my mind. _ Leave _ some - thing be - hind. _

Rhy. Fig. 4

Am D/F# Fmaj7

Please _ don't strip my mind. _

End Rhy. Fig. 4

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Am Em Fmaj7 C

(Whoa, _ yeah, _ yeah. _ Wow, _

Gtr. 2 (dist.)

mf
w/ resonant phrasing on modular synth.

Gtr. 3 (dist.)

mf
w/ resonant phrasing on modular synth.

Dm Am C G

wow, wow, wow, yeah.)

(12) 14 14 12/14 12 14 14 (14) 12 14 12 14 12 13 (13) 12 14

(12) 10 12 10/12 10 12 12 (12) 10 12 10 12 10 12 (12) (12) 9

Verse
Gtr. 1: w/ Rhy. Fig. 2
Am

Gtrs. 2 & 3 tacet
Fmaj7

Em C

2. All in fa - vor sign the waiv - er.

(14) (14)

(9) (9)

Spoken: Aw, it will make me cry.

Dm Am C G

Blood - y Ca - ro - li - na, won't you take an - oth - er look in - side? (Hey.)

Gr. 1: w/ Rhy. Fig. 1

Am

Em

Fmaj7

C

Op - er - a - tor, _____ co - cre - a - tor. _____

Gr. 2

15 17 15 17 15 15 (15) 12 13 15 13 15 14 12

Gr. 3

12 13 12 12 15 15 (15) 13 12 14 12 14 12

Dm

Am

Spoken: Ah, you only get what you bring.

C

G

Come on, ra - di - a - tor, won't you blow an - oth - er top and sing? _____ (Hey.) _____

(12) 14 14 12/14 12 14 14 (14) 12 14 12 14 12 13 (13) 12

(12) 10 12 10/12 10 12 12 (12) 10 12 10 12 10 12 (12)

Pre-Chorus

Gr. 1: w/ Rhy. Fig. 3

Gr. 3 tacet

Gr. 2 tacet

Fmaj7#11

Cmaj7

Fmaj7#11

Oh, _____ yeah. _____ Oh. _____

Gr. 2

14 (14)

Gen. 1: w/ Rins, Fig. 4

Gen. l. w/ Rins. Fig. 4

Please _____ don't strip my _____ mind. _____

Leave some - thing be - hind.

RIGHT A

Riff A
 *Gtr. 2

Riff A1
 *Gtr. 3

12 13 12 13 12 13 12 13 12 13
 12 14 12 14 12 14 12 14 12 14

^aEach str. plays single notes.

Am D/F# Fmaj7 G6

Gr. 1

f
w/ heavy dist. & reverb

(cont. in notation)

Guitar Solo

End Riff A

End Riff A1

Fingerings

(13) (14) 12 13 / 12 14 12 12 13 14 13 12 / 14 12 12 13 / 12 14

Guitar Solo

Gtrs. 2 & 3 tacet

[illegible]

*Chord symbols reflect harmony implied by bass (next 8 meas.).

C5 G5 A5 E5 F5 C5

grad. release rake |

D5 A5 C5 G5

dist. & tremolo off steady gliss.

Verse
Am Em Fmaj7 C

3. El Do - ra - do won the lot - to.

mf T

Dm Am C G

All the cash and not a clue, but now you know what I've been through. (Hey.)

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3

Fmaj7#11

Cmaj7

Fmaj7#11

Oh. _____ yeah. _____ Oh. _____

Gtr. 2

Gtr. 3

12 13 12 13 (12) 7 (13) 8 7 8 (7) 8 10 12 12 13

Chorus

Gtr. 1: w/ Rhy. Fig. 4

Gtrs. 2 & 3: w/ Riffs A & A1

Am

G

Fmaj7

Am

G

Fmaj7

Please _ don't strip my _ mind. _ Leave _ some - thing be - hind. _

Am D/F# Fmaj7

Gtr. 1

Please _ don't strip my mind. _

Gtr. 2

Gtr. 3

12 13 12 14 12 12 13 14 13 14 12 12 12 13 12 14

Leave _ some - thing be - hind. _

Am D/F# Fmaj7

Gtr. 1

Leave _ some - thing be - hind. _

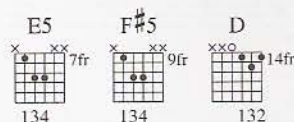
Gtr. 2

Gtr. 3

12 13 12 14 12 12 13 14 13 14 12 12 12 13 12 14 (13) 8 (14) 7

Especially in Michigan

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately ♩ = 102

*F#5

Gtr. 1 (dist.)

mf
w/ vol. knob rolled back

TAB

9 11 X 11 11 X 11 11 X 11 11 X X | 9 11 X 11 11 X 11 X 11 11 9 11 9

*Chord symbols reflect overall harmony.

9 11 X 11 11 X 11 X 11 11 11 X X | 9 11 X X 11 9 11 11 (11) 9 11 9

C#sus4

E6sus2

Bsus2

F#5

C#sus4

E6sus2

Bsus2

Riff A

End Riff A

f
w/ vol. knob to full
let ring

11 14 14 11 14 14 11 14 | 11 14 14 11 14 14 11 14 | 11 14 14 11 14 14 11 14 | 11 14 14 11 14 14 11 14

Verse

F#5

C#sus4

E6sus2

Bsus2

F#5

C#sus4

1. Life is my friend, rake it up to take it in. Wrap me in your cin - na - mon, es -

let ring

11 14 14 11 14 14 11 | 14 14 11 14 14 11 14 | 11 14 14 11 14 14 11 14

E6sus2 Bsus2 F#5 C#sus4 E6sus2 Bsus2

pe - cial - ly in Mich - i - gan... well, I could be your friend...

let ring

F#5 C#sus4 E6sus2 Bsus2 F#5 C#sus4

White clouds, I'm in a

let ring

E6sus2 Bsus4 F#5 C#sus4 E6sus2 Bsus2

mit - ten full of fish - er - men. Come on, Huck - le - ber - ry Finn, show me how to make her grin... -

let ring

F#5 C#sus4 E6sus2 Bsus2 F#5 C#sus4 E6sus2 Bsus2

well, I'm in Mich - i - gan.

let ring

Chorus

A E F#m

Cry me a fu - ture where the rev - e - la - tions run a - mok, —

mf
w/ clean tone
let ring — — — — — | let ring — — — — — | let ring — — — — —

9 10 9 10 9 | 7 9 7 9 7 | 9 11 10 11 10 11

D A E

la - dies and gen - tle - men. Li - ons and ti - gers come run - nin' just to steal your lu -

let ring -----

10 11 10 11 10 10 9 9 10 9 10 9 7 9 9 9 9 7

[illegible]

*Gtr. 2 (dist.)

mf

5

*Two gtrs. arr. for one.

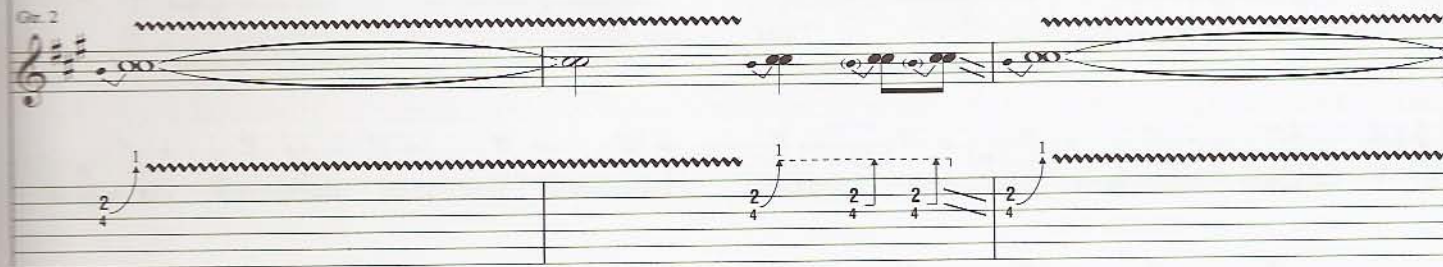
Verse

Gr. 1: w/ Riff A (2 times)

F#5 C#sus4 E6sus2 Bsus2 F#5 C#sus4



Gr. 2



E6sus2

Bsus2

F#5

C#sus4



w/ bar

(2/4)

(2/4)

E6sus2

Bsus2

F#5

C#sus4

E6sus2

Bsus2



fdbk.

Harm.

let ring

w/ bar

(2/4)

(2/4)

(2/4)

(2/4)

3

5

Pitch: G#

A#

E

A

A5

[illegible]

A5 E5

Li - ons and ti - gers come run - nin' just to steal your lu -

7 14 14 14 14 14 14 9 9 9 9 9 9
7 14 14 14 14 14 14 14 9 9 9 9 9 9
5 12 12 12 12 12 12 12 7 7 7 7 7 7

[illegible]

Gr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

A E F#m D

Out on the farm _ we'll be swim-min' with the moth-er _ duck, _ deep in the mit - ten where

*Gr. 3 (dist.)

mf

10/12 12 12 12 12 12 12 7 7 7 7 7 7 7 9 9 9 9 9 9 5 5 5 5 5 5

*Two gtrs. arr. for one.

Gr. 2

12/14 14 14 14 14 14 14 9 9 9 9 9 9 9 10 10 10 10 10 10 7 7 7 7 7 7

A E E5 F#5 D

li - ons and ti - gers come a run-nin' just to steal your lu - u - u - u - uck. _____

Gr. 1 (cont. in notation)

8va-----

5/12 12 12 12 12 12 12 7 7 7 7 7 7 7 9 9 9 9 9 9 17 17 17 17 17 17

7/14 14 14 14 14 14 14 9 9 9 9 9 9 9 10 10 10 10 10 10 19 19 19 19 19 19

Guitar Solo
Gtrs. 2 & 3 tacet

Gr. 4 (dist.)

F#5 A5 C#5 E5

f w/ chorus

let ring -----

1/2

9 11 9 11 (11) 9 11 9 12 9 12 9 12 (12)/14 14

Gr. 1

let ring -----

4 4 6 6 4 4 7 7 9 7 9 7 7 11 11 13 11 13 11 11 14 14 16 14 16 14

F#5 A5 C#5 E5

let ring --

12 12 9 12 9 12 9 12 9 12 9 11 9 12 9

let ring -----

4 4 6 4 6 4 4 7 7 9 7 9 7 7 11 11 13 11 13 11 11 14 14 16 14 16 14

F#5 D5 E5 B5

let ring -----

9 11 9 11 9 11 11 9 12 12 11 9 12 9 9 12 12 12 12/14 14

let ring -----

14 16 16 18 16 18 16 16 12 12 14 12 14 12 12 14 16 14 16 14 14 14 9 9 11 9 11 9

F#5 D5 E5 B5 F#m

16 16 16 14 16 16 16 14 16 16 16 17 16 14 17 14 17 17 14 14 14 12 12

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

9 16 16 18 18 16 16 16 16 12 12 14 14 12 12 12 14 14 16 16 14 14 14 9 9 9 11 11 18 19 18 19 17 16 19 17

*Eadd9/F# *D/F# F#m Eadd9/F# D/F#

Gr. 4

12 10 10 10 9 9 10 9 6 9 (9) 9 6 9 9

Gtr. I

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

16 17 16 17 14 15 14 18 19 18 19 17 16 19 17 16 17 16 14 15 14 14

Gtr. 2

8va

fdbk.

11 9 11

(11)

*Bass plays F#.

Ch. 1-4725A

Ch. 1-4725A

Ge 4:10-12

3. Life is my friend, un-der-wa-ter vi-o-lins. Or-der now from Ho Chi Min. Por-ce-lain that comes in twins...

The musical notation for 'The Bird Song' is presented on a grand staff. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a treble clef and a key signature of two sharps. The melody is written on a five-line staff, starting with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The melody continues with a series of eighth and sixteenth notes, creating a lively, bird-like sound. The lower staff is in bass clef and contains a continuous, rhythmic pattern of eighth notes, likely representing a steady accompaniment or a 'bird song' background. The notation is clear and easy to read, suitable for a children's music book.

F#m C#sus4 E6sus2 Bsus2

when I'm in Mich - i - gan.

Throw me in the loon - ey bin 'cause I can't take it on the chin.

[illegible]

let ring

F#m C#sus4 E6sus2 Bsus2

Cleav - age of your pil - low skin is mov - ing like a vi - o - lin.

8va
let ring

let ring

Chorus

Gtr. 1 tacet

Gtr. 3: w/ Rhy. Fig. 1 (1 3/4 times)

A5

A5

E5

Cry me a fu - ture where the rev - e - la - tions run a - mok.

Gr. 2

Rhy. Fig. 2

14 14 14 14 14
13 13 13 13 13
12 12 12 12 12

14 14 14 14 14
13 13 13 13 13
12 12 12 12 12

—

la - dies and gen - tle - men.

A5 E5

Li - ons and ti - gers come a run - nin' just to steal your lu -

End Rhy. Fig. 2

F#5 F#m D

u - u - u - uck.

Gtr. 2: w/ Rhy. Fig. 2

A5 E5 F#5 F#m

Out on the farm we'll be swim-min' with the moth - er duck,

Gtr. 1

D5 A5 E5

deep in the mit - ten where li - ons and ti - gers come run - nin' just to steal your lo -

F#5 F#m D

o - o - o - ove,

*Gtrs. 2 & 3

let ring-----

*Composite arrangement

Gtr. 1

1/2 9 1/2 9 (9) 7 7

Outro
Free time

Gtr. 1 tacet

Gtr. 4 tacet

F#5 N.C.

yeah. _____

Gtr. 4

Gtr. 3 *divisi*

fdbk.

fdbk.

0

2 (2) (2)

Pitch: C#

**Vol. swell

Gtr. 2

2 (2) (2)

Pitch: C#

Warlocks

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Am6 G D/A Em

1 324 13331 34211 3111

Intro
Moderately ♩ = 97

*Em7

Riff A

(Drums & Bass) **Gtr. 1 (slight dist.)

mf

T
A
B

*Chord symbols reflect implied harmony.
**Two gtrs. arr. for one.

End Riff A

Verse

Gtr. 1: w/ Riff A (2 times)
2nd time, Gtrs. 2, 3, 4, 6 & 7 tacet
2nd time, Gtr. 5: w/ Fill 1

Em7

1. A, war - locks in won - der - land. I've got a, a meg - a - trop - o - lis in my hand and a...
2. A, li - lacs and con - tra - band. I've got San - ta Mon - i - ca in my hand. A lit - tle...

sub - ter - ra - ne - an march - ing band. I'm mak - in' noise for the boys in the Vat - i - can. And a,
Beat - le ma - ni - a when I can. I've got two big bags of Old Ja - pan. Aw,

Fill 1
Gtr. 5

1 1/2
(12)

ev - 'ry - bod - y is Es - kim - o. — We got an - oth - er thing com - in', and that's — our show, — well.
right on top of the tu - pe - lo, — a when she looks a just like Bri - gitte Bar - dot. —

Em

Em Cadd9

The second staff of music continues the melody from the first staff. It begins with an Em chord symbol above the first measure. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a quarter rest. The second measure starts with a Cadd9 chord symbol and contains eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a quarter note G4. Below the staff, the lyrics are written: "Ev -'ry night I go look - in' for — you," under the first measure and "ev -'ry - one in the world _ a - dores _ you." under the second measure.

Ev -'ry night I go look - in' for — you, ev -'ry - one in the world _ a - dores _ you.

Rhy. Fig. 1

Gr. 1

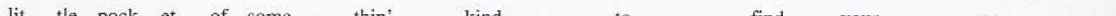
12 12 12 12 12 12 12 12 12 12 12 X X 10 10 10 10 10 10 10 10 10 10 X X

12 12 12 12 12 12 12 12 12 12 12 X X 8 8 8 8 8 8 8 8 8 8 X X

12 12 12 12 12 12 12 12 12 12 12 X X 9 9 9 9 9 9 9 9 9 9 X X

10 10 10 10 10 10 10 10 10 10 10 X X

Am6 G D



A lit - tle pock - et of some - thin' kind _ to find your rea - son.

End Rhy. Fig. 1

14 14 14 14 14 14 14 14 14 14 X X 10 10 10 10 10 10
13 13 13 13 13 13 13 13 13 13 X X 12 12 12 12 12 12
14 14 14 14 14 14 14 14 14 14 X X 12 12 12 12 12 12
X X X X X X X X X X 12 12 12 12 12 12
12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 1: w/ Rhy. Fig. 1

Em Cadd9

Com - in' up on it ev - 'ry day, — for look at me, and it's what — I stay — for.

To Code [illegible]

F-17

D.S. and Code

***Set for sixteenth-note regeneration w/ one repeat.

***Gtr. 5 to the left of slashes in tab.

*Set for sixteenth-note regeneration w/ one repeat.

Interlude

Em7

Bridge

Cadd9

97

*Bass plays B.

Guitar Solo

Gtr. 1 tacet

Em7

Em7

Gtr. 8
(dist.)

 f

let ring

let ring

ba, ba, ba, ba, ba, ba, ba, ba, baw, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba.

steady gliss.

12 10 12 10 12 3 0 3 5 7 5 5 7 5 7 5 7 9 7 9 7 9 (9) 12 (12)

Verse

Gtr. 1: w/ Riff A

Gtr. 7: tacet

Em7

3. A, war - locks in won - der - land. I got a... a rock - a - pot - a - mus in my hand with a... hap - py end - ing that's made of sand. With a lit - tle bit of lov - in' is all I can.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Em

Cadd9

Ev - 'ry night I go look - in' for you, ev - 'ry - one in the world a - dores you.

Am6

G

D

A lit - tle pock - et of some - thin' kind to find your rea - son.

Em

Cadd9

Com - in' up on it ev - 'ry day, for look at me, and it's what I stay for.

Am6

G

D

A lit - tle lock - et of fan - ta - sy that we be - lieve in.

Gtr. 9 (dist.)

mf w/ wah-wah

10/14 12 14 14 (14) 12

Em Cadd9

Ev - 'ry night I go look - in' for ___ you, ev - 'ry - one in the world - a - dores - you.

let ring - - - - -

12 14 X 14 (14) 12 14 12 14 15 14

Am6 G D

A lit - tle pock - et of some - thin' kind ___ to find your rea - son.

let ring - - - - -

(14) (14) (14) 12 15 (15) 12 14 1/2 (14) 12 14 14

Em Cadd9

Com - in' up on it ev - 'ry day, ___ for look at me, and it's what ___ I stay ___ for.

let ring - - - - -

12 (12) 12 14 12 14 12 14 15 14 (14) 12

Am6 G D/A Em

Gr. 1

A lit - tle lock - et of fan - ta - sy ___ that we be - lieve - in now. ___

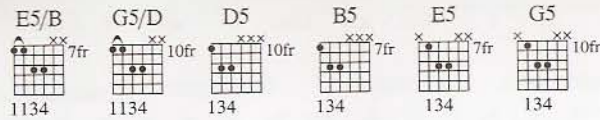
rit. loco

8va - - - - -

14 12 15 (15) 12 15 1 1/2 15 (15) 12 (12)

C'mon Girl

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately fast ♩ = 113

N.C. **Em

*Gtr. 1
(clean)

(Drums)

Rhy. Fig. 1

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

End Rhy. Fig. 1

Verse

G5 D5 E5 C5

1. Ev - 'ry - thing in - side of me is burn - ing up for you to see.

Rhy. Fig. 2

Em

And

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

G5 D5 E5 C5 Em

if we should get in - to it, a two - way kind of syn - di - cate, hold ____ me.

Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)

G5 D5 E5 C5

Com - pare us to a Fer - ris wheel, just be sure what you wan - na steal. Some

Gtr. 1: w/ Rhy. Fig. 2

G5 D5 E5 C5 Em

peo - ple do it by the book, but I pre - fer to go by feel, tell ____ me. I

Gtr. 2 (clean)

tr
mp
tr
7 (9)

Pre-Chorus

Gtr. 2 tacet

Am C G D

want - ed to get out - ta here, but ev - 'ry time I re - ap - pear.

Rhy. Fig. 3

Gtr. 1

let ring ----- let ring ----- let ring ----- let ring -----

7 5 7 5 10 8 10 8 10 8 10 8 5 5 7 7 7 7

Am C G D

Now I have the words, my dear, to whis - per right in - to your ear,

let ring ----- let ring ----- let ring ----- let ring -----

7 5 7 5 10 8 10 8 10 8 10 8 5 5 7 7 7 7

hey, _____ yeah.

End Rhy. Fig. 3

Interlude

*Gtr. 1: w/ Rhy. Fig. 1 (last 2 meas.) Gtr. 3 tacet

Em

2. The spir - it of a drag-on's tear is love - ly at this time of year. —

Gtr. 3 (dist.) *mf*

Gtr. 4 (slight dist.) *mp* w/ wah-wah *divisi*

12 14 7 9 7 9 7 9

*Dist. off

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 4 tacet

Em

G5 D5 E5 C5

The cave with - in your moun-tain - side is

**Gtr. 5 (dist.) *mp* w/ chorus

15 (15) 12 15 14 (14) 12 14 15 12 15 12 (12) (12)

**Two gtrs. arr. for one.

E5 C5 Em

deep - er than it will be wide, hold — me. My

Gtr. 5

12 12 12 12 12 12

Gtr. 6 (dist.) *mp*

7 9 7 7 9 7

Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)
Gtr. 6: tacet

Gtr. 1: w/ Rhy. Fig. 2

G5 D5 E5 C5 G5 D5

dis - en - chant - ed dip - lo - mat a - sleep in - side the laun - dro - mat. Con - vey - er belts are mov - ing and I

14 ^{1/2} (14) 12 15 15

(12) (12) \

E5 C5 Em

want you to be sure of that, tell — me. And

Gtr. 7 (dist.)

8va

mf

1 17 (17) 15 (15)

Gtr. 8 (dist.)

mf

1/2 14 (14) 12 (12)

Gtr. 5

hold bend hold bend

(15) 12 12 12 \ 14 15 14 (14) 12 14 12 14 12 14 15 14 (14) 12 12 14 14 12 14

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 7 & 8 tacet

Am C G D Am C

if you let it ger - mi - nate I know it will be worth the wait. Dis - put - ed by the news that it was

Gtr. 5

14 (14) 7 9 7 9 7 (7)

Gtr. 5 tacet
G D Bsus4 B

you who tried to in - sti - gate, hey, _____ yeah.

Gtr. 7

rake - - -

7 9 7 9 10 12 12 12 14

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
*Gtr. 1: w/ Rhy. Fig. 4 (2 times)

E5 G5 D5 B5 D5 E5 G5 D5 B5

Come on, girl, let's get it right, let's get it right, let's get it right.

12 15 12 15 12 15 12 15

*w/ dist.

E5 G5 D5 B5 D5 E5 G5 D5 B5

Come on, girl, let's get it right, let's get it right, let's get it right.

E5/B G5/D D5 B5 D5 E5 G5 D5 B5

Gtr. 1

*Voc. Fig. 2 End Voc. Fig. 2

Come on, girl, let's get it right, let's get it right, let's get it right. (Girl, right, right.)

*Refers to upstemmed notes only.

Bkgd. Voc.: w/ Voc. Fig. 2

E5 G5 D5 B5 D5 E5 G5 D5 B5 E ⑥ open

Come on, girl, let's get it right, let's get it right, let's get it right.

let ring

1 1/2 (15)

Interlude

*Gtr. 1: w/ Rhy. Fig. 1

Gtr. 7 tacet

Em

Gtr. 5

*Dist. off

**Vol. swell

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

G5

D5

E5

C5

Em

G5

D5

E5

C5

Pitch: F#

Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)

Em

G5

D5

E5

C5

Pitch: B

Gtr. 1: w/ Rhy. Fig. 2

G5

D5

E5

C5

Em

Gen. 1: w/ Rhy. Fig. 3

Am C G D Am C G D

Bless-ed are the hyp-o-crites, out-wit-ted, but she nev-er quits. The trou-ble with a band of slits is wash-ing off the mud-dy bits,

The first system of the musical score is for the Violoncello (Cello). It begins with a treble clef and a key signature of one flat (B-flat). The notation shows a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. Above the notes, there are slurs and a wavy line indicating a trill or tremolo on the final note (G3). The system ends with a double bar line.

Bus4 B

hey, _____ yeah.

Detailed description: This image shows the vocal line of the song 'Hey, Yeah' in G major. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'hey, _____ yeah.' are written below the staff, with a long line indicating a sustained note or a long breath.

Op. 81
(dist.)

mp

12 14

11 14

Git. 7

1

7 9

12 14

X X

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)

*Gtr. 1: w/ Rhy. Fig. 4 (2 times)

E5 G5 D5 B5 D5 E5 G5 D5 B5

Come on, girl, let's get it right, let's get it right, let's get it right.

8va

19 22 19 22 19 22 19 22 19 22 19 22 19 22

15 18 15 18 15 18 15 18 15 18 15 18 15 18

Riff A

12 15 12 15 12 15 12 15 12 15 12 15 12 15

*w/ dist.

E5 G5 D5 B5 D5 E5 G5 D5 B5

Come on, girl, let's get it right, let's get it right, let's get it right.

8va

19 22 19 22 19 22 19 22 19 22 19 22 (19 22)

15 18 15 18 15 18 15 18 15 18 15 18 (15 18)

End Riff A

12 15 12 15 12 15 12 15 12 15 12 15 (12 15)

E5 G5 D5 B5 D5 E5/B E5 G5 D5 B5 D5

Come on, girl, let's get it right, let's get it right, let's get it right.

8va

19 22 19 22 19 22 19 22 19 22 19 22 19 22

E5 G5 D5 B5 D5 E5 G5 D5 B5 E ⑥ open

(cont. in notation)

Come on, girl, let's get it right, let's get it right, let's get it right.

8va

19 22 19 22 19 22 19 22 19 22 19 22 19 22

Gtrs. 8 & 9 tacet

*E5 G5 D5 B5 D5 E5 G5 D5 B5 E5 G5 D5 B5 D5

*Chord symbols implied by bass.

rake -|

1/2

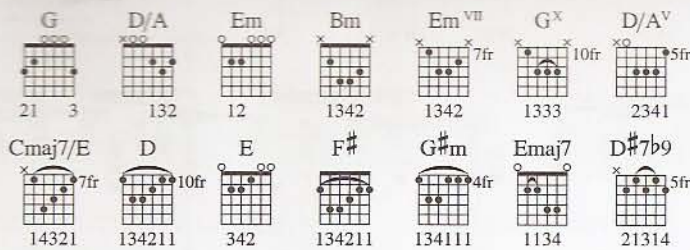
Ah,

N.C.

17

Wet Sand

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith



Intro

Moderately slow ♩ = 86

**G

D

*Gtr. 1 (clean)

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Em

Bm

1. My

Verse

G

D

shad - ow side, _ so am - pli - fied, _ keeps com - ing back _ dis - sat - is - fied. _

[illegible]

G D

love af - fair __ with ev - 'ry - where __ was in - no - cent. __ Why do you care? __

let ring - - - - - let ring - - - - -

3 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 2 0 2 4 5

[illegible]

G D
 You're the best I know
 let ring

A B Em
⑤ ⑤
open 2fr

D Bm
⑤ ⑤
5fr

End Rhy. Fig. 1

u - ni - verse will shift in - to a low. The

End Riff A

12

15

15

17

16

15

17

16

15

17

16

15

17

16

15

17

16

15

17

16

15

17

16

14

15

16

14

15

16

14

15

16

14

15

16

14

15

16

14

15

16

14

15

16

14

15

16

14

15

16

14

15

16

End Riff A1

0

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 4: w/ Riffs A & A1

*G

D

trav - es - ties that we have seen are treat - ing me like ben - ze - drine.

Gtr. 3

15

15

16

15

15

16

15

15

16

15

15

16

15

15

16

15

15

16

15

15

16

14

15

14

14

15

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14

15

14

14

15

14

14

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14

14

15

14

14

15

14

14

15

14

14

15

14

*Chord symbols reflect overall harmony.

Em Bm

Au - to - mat - ic laugh - ter from a pro. _____

Bridge

Gtr. 3 tacet
Em^{VII}

G^x D/A^v Cmaj7/E

Gtr. 1

My, _____ what _____ a good _____ day for a, _____ a walk out _____ side.

Riff B

Gtr. 5 (slight dist.)

mf
grad. bend

1

15

End Riff B

*Gtr. 6 (slight dist.)

mf
P.M.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8 8 12 12 12 11 11 11\ 9 9 9

9 7 10 10 10 10 10 10 8 8 8

*Two gtrs. arr. for one.

Gtr. 5 tacet
Em^{VII}

G^x D/A^v Cmaj7/E

I'd like to get to know _____ you a lit - tle bet - ter, ba - by, _____ God knows that I real - ly _____ tried.

Gtr. 6

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

9 9 12 12 12 11 11 11\ 9 9 9

7 9 7 7 10 10 10 10 8 8 8

Gtr. 5: w/ Riff B
Em^{VII}
Rhy. Fig. 2

G^x D/A^v Cmaj7/E

My, — what — a good — day for a, a take - out — ride.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

8 8 12 12 12 11 11 11 9 9 9

7 7 10 10 10 10 10 10 8 8 8

Em^{VII}

G^x

D

End Rhy. Fig. 2

I'd like to say we did — it for the bet-ter of... —

P.M. — — — — P.M. P.M. P.M.

9 9 9 12 12 7 7 7 7 7 7 (7)

7 7 7 10 10 x x 7 7 7 7 7 7

3. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 6 tacet

G

D

Em

saw you there — so un - a - ware, — those hum - ming - birds — all in your hair. El - e - men - t'ry, son, but it's

Gtr. 4

4 2 8

5 4 2

Bm

G

D

so... The dis - re - pair — of Nor - ma Jean — could not com - pare — to your rou - tine.

4 4 4

Em Bm

Ba - la - ra - ma beau - ty go - in' toe to toe.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 4 tacet
Gtr. 5: w/ Riff B

Em G D Cmaj7

My, what a good day for a let it slide.

Gtr. 7 (slight dist.)
8va

mf
grad. bend

17

*Gtr. 8 (slight dist.)

mf
P.M.

12 12 15 15 15 14 14 16 \ 12 12

10 10 / 14 14 14 14 14 14 12 12 12

*Two gtrs. arr. for one.

Gtr. 6

P.M.

8 8 12 12 12 11 11 12 \ 9 9 9

7 7 / 10 10 10 10 10 10 8 8 8

Gtr. 8 tacet
D

Chorus

Gtr. 7 tacet

120

E D# E C E D#

I'm mo - ti - vat - ed by the lack of doubt. _____

P.M. P.M. ----- P.M. ----- P.M. ----- P.M. -----

E D# E C E D#

I'm con - se - crat - ed but I'm not de - vout, _____ the moth -

P.M. P.M. ----- P.M. ----- P.M. ----- P.M.

E D# E D# E

- er, the fa - ther, the daugh - ter, yeah. —

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Interlude

Gtr. 6 tacet

Gtr. 1 G D

w/ chorus let ring — let ring —

Em Bm

4. Right

let ring — let ring —

Verse

G

D

*Voc. Fig. 1

on the verge, just one more dose. I'm trav - el - ing from coast to coast. My

(Oo.)

let ring -----

let ring -----

3 3 3 3 3 3 0 2 0 2 0 5 5 5 5 5 5 0 2 4 5

*Refers to upstemmed notes only.

Em

Bm

End Voc. Fig. 1

theo - ry is - n't per - fect, but it's close. I'm

let ring -----

let ring -----

2 2 2 2 2 2 0 2 2 4 0 2 3 4 4 4 4 2 3 0 2

Bkgd. Voc.: w/ Voc. Fig. 1

G

D

al - most there, why should I care? My heart is hurt - ing when I share.

3 3 3 3 3 3 0 2 0 2 0 2 2 2 2 2 2 2 0 2 4 5

Pre-Chorus

**Gtr. 1: w/ Rhy. Fig. 2

Gtr. 5; w/ Riff B

Em

*Gtr. Synth. set to elec. gtr. patch.

**Chorus off

124

*Gr. 6: w/ Rhy. Fig. 3 (1st 3 meas.)

Tr. 9: w/ Riff C (3 times)

E D# E D# E C

brought it out. I'm motivated by the

lack of doubt. _____

l'm con - se - crat - ed but I'm

Gr. 6

The musical score is written for guitar on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The piece is characterized by a high density of triplets, indicated by a '3' over the notes. The notation includes many beamed eighth and sixteenth notes. A large multi-measure rest, consisting of a large circle with a vertical line through it, is placed over the staff in the middle of the piece. The score concludes with a double bar line.

125

E D# E D# E D# E

not de - vout, the moth - er, the fa - ther, the daugh - ter. Oh,

0 0 3 0 0
1 1 1 1 1
2 2 2 2 2
3 3 3 3 3

Bridge

Gtr. 6 tacet

E

Rhy. Fig. 4

Gtr. 1

F#

G#m

Riff D

Gtr. 11 (clean)

mf

let ring

let ring

let ring

E

F#

G#m

let ring

let ring

let ring

E

F#

G#m

F#

End Rhy. Fig. 4

let ring

let ring

let ring

let ring

E F# G#m

You don't form _____ at all. _____ Whoa, _____

(9)

let ring ----- let ring ----- let ring -----

4 5 4 5 4 6 7 6 7 6 8 7 9 8 9 8 7 9 8 7 9 8

mf P.M. ----- P.M. ----- P.M. -----

2 2 1 2 3 4 4 4 6 6 6 4 6 6 6 4 6

0 0 0 X X X 2 2 2 X X X 4 4 4 X X X

E F# G#m F#

you don't _____ form _____ in the wet _____ sand, _____ I do. _____

P.M. ----- rake ----- fdbk. P.H. ----- P.H. ----- P.H. -----

9 9 (9) 9 9 9 9 9 9

Pitch: C# C#

let ring ----- let ring ----- let ring ----- let ring -----

4 5 4 5 4 6 7 6 7 6 8 7 9 8 9 8 6 7 6 7 6

P.M. ----- P.M. ----- P.M. ----- P.M. ----- (cont. in slashes)

2 2 1 2 3 4 4 4 6 6 6 4 6 6 6 4 6

0 0 0 X X X 2 2 2 X X X 4 4 4 X X X

Emaj7
Rhy. Fig. 5

Gtr. 1 & 14

End Rhy. Fig. 5

Yeah.

Gtr. 6

fdbk.

fdbk. w/ dist. *f*

Gtr. 8 *divisi*

Gtr. 12

Riff F1

End Riff F1

let ring

Gtrs. 11 & 13

Riff F

End Riff F

let ring

*Composite arrangement
**Composite arrangement

Outro-Guitar Solo

Gtrs. 1 & 14: w/ Rhy. Fig. 4
Gtr. 6 tacet
Gtrs. 11 & 13: w/ Riff D
Gtr. 12: w/ Riff E

E F# G#m E F# G#m

Gtr. 8

8va

loco

Gtrs. 1 & 14: w/ Rhy. Fig. 4
Gtrs. 11 & 13: w/ Riff D (1st 5 meas.)
Gtr. 12: w/ Riff E (1st 5 meas.)

E F# G#m E F# G#m

Emaj7
Gtr. | 

Gtr. 14

poco rit.

fdbk. -----

Gtr. 12

poco rit.

let ring ----- | let ring ----- |

Gtrs. 11 & 13

poco rit.

let ring ----- | let ring -----

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Moderately fast ♩ = 122

*Elec. Bass arr. for gtr.

**Chord symbols reflect implied harmony.

***Gtr. 2 to left of slash in tab.

End Riff A

End Riff A

Verse

*Cm

Bb6

Abmaj7

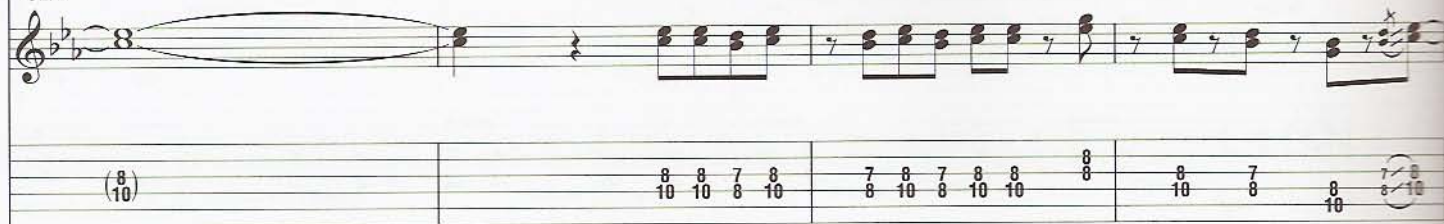
Bb6

Cm



1. Won't some-bod-y come a-long and teach me how to keep it a-live, — to — sur-vive? —
2. Lat-er on I'll cut you off, a, when you're scream-in' in-to the phone, — hard — to own. —

Gtr. 2



*Chord symbols reflect overall harmony.

Bb6

Abmaj7

Bb6

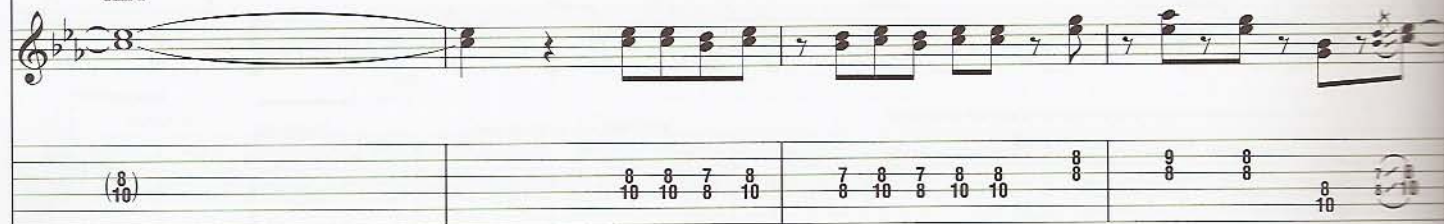
Cm



Come a-long and show me some-thing that I nev-er knew in your eyes. — Take — a-way the tour-ni-quet.
An-y-way, I wan-na let you know that ev-'ry-thing is on hold. — What — you gon-na do to me?

Riff B

End Riff B



Gtr. 2: w/ Riff A

Bb6

Abmaj7

Bb6

Cm



I used to be — so full of my con-fi-dence. I used to know just what I want-ed and just where to go. —
You used to be — so warm and af-fec-tion-ate, all the lit-tle things I used to hear my fair-y say. —

To Coda

Bb6

Abmaj7

Bb6

Cm



A, more than ev-er, I could use a co-in-ci-dence, but now I walk a-lone and talk a-bout it, when I know.
But now you're quick — to get in-to your — re-gret. I'll take a fall and now you got to give it all a-way.

Chorus

Gtr. 2: w/ Riff A (1st 4 meas.)

Bb6

Abmaj7

Bb6

Cm



Hey, awe, yeah, — how long? — I guess I ought-ta walk a-way.

Hey, awe, yeah, — so long. — What-cha gon-na do to-day? —

E♭6 *A♭maj7* *B♭6*

Gr. 2 Riff C End Riff C

(8) 10 8 10 8 7 8 10 7 8 10 7 8 10 8 10 7 8 10 8 8 9 8 11 8 9 8 8

Interlude

Cm B♭5 F♯sus2 E♭ Cm

B♭5 F♯sus2 E♭ Cm

hold bend

Bridge

I don't wan - na have to but I will, — if that's what I'm sup-posed to do.

B♭5 F♯sus2 E♭ Cm

V ---

Bb5 Fsus2 Eb

We don't wan - na set up for the kill, — but that's what I'm a - bout to do.

let ring - A

(8) 10 10 12 8 6 10 0 8 10 8 6 8 10 8 8 10 8

[illegible]

D.S. al Coda

B \flat 6 A \flat maj7 B \flat 6 Cm

(8)
(10)

8 8 7 8
10 10 8 10

7 8 7 8 8 7 8
8 10 8 10 10 8 10

7 8 7 8 8
8 10 8 10 10

8 8
9 8

8 8
10 8 10

⊖ Coda

Chorus

Gtr. 2: w/ Riff A (1st 4 meas.)

Ch. 2: w/ Knt A (1st 4 meas.)

Bb6

Abmaj7

Hcy, awe, yeah, — how

*Gtr. 3

mp
let ring throughout

11 13 12 11 13 12 11 13 12 11 13 12 10 11 12 10 11 12 10 11 12

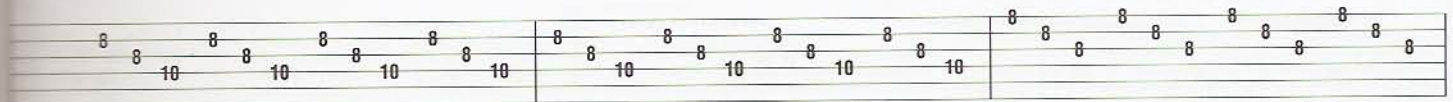
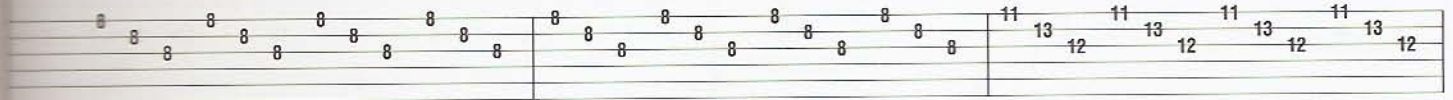
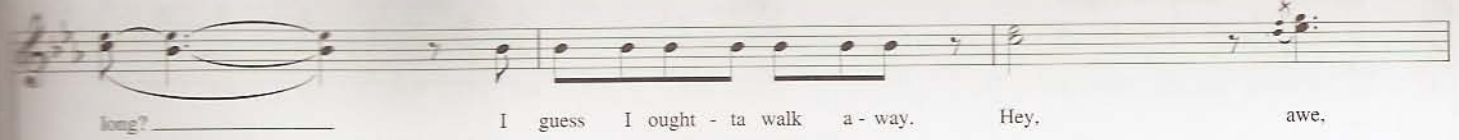
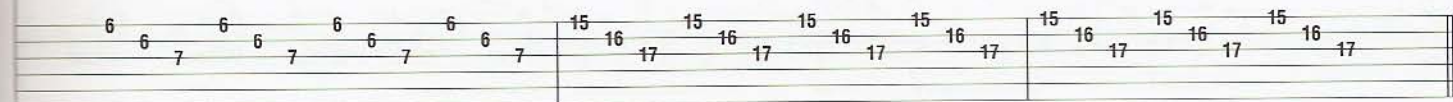
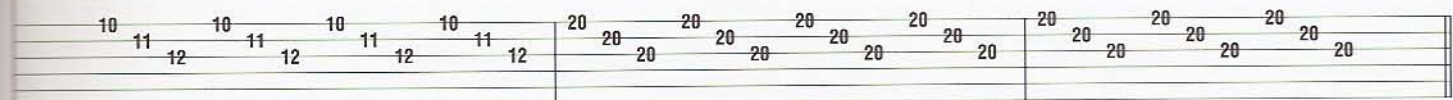
**Gtr. Synth set to harpsichord patch.

**Gtr. 4

mp
let ring throughout

8 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 7 7 7 7

^{***}Gr. Synth set to harpsichord patch.

A \flat maj7B \flat 6

Interlude

Gtrs. 3 & 4 tacet
Cm

Bb5

Fsus2

Eb

Cm

—

Gtr. 2

8 10 10 11 8 10 10 8 10 (10) 8 7 8

Bb5

Fsus2

Eb

Cm

(8) 10 10 11 12 11 13 10 (10) 8 8 10 11 (10) 8

hold bend

Bridge

Bb5

Fsus2

Eb

Cm

I don't wan - na have to but I will, — if that's what I'm sup - posed to do.

(8) (8) 10 10 11 8 10 10 8 10 (10) 8 7 8

Bb5

Fsus2

Eb

Cm

We don't wan - na set up for the kill, — but that's what I'm a - bout to do.

(8) 10 10 11 12 11 13 11 10 (10) 8 10 10 10 8 10 10 8 10

Bb5 F#sus2 Eb Cm

I don't wan - na have to but I will, — if that's what I'm sup - posed to do.

Bb5 F#sus2 Eb

We don't wan - na set up for the kill, — but that's what I'm a - bout to do.

Bridge
Fm Fm7 Eb

Hey, what would you say — if I — stayed? Stay for a while — if I —
(Hey, —————)

let ring ————— let ring —————

Db Ab Bb5

may. Say it a - gain — and I'll — come a - round, — but not for the last — time.
Oh. —————

let ring ————— let ring ————— let ring —————

Fm Fm7 Eb

Hey, what would you say — if I — change? I'd change ev - 'ry - thing — but my —

Hey. —

let ring — let ring —

Db Ab

name. Play it a - gain — and I'll — come a - round, —

Oh. —

let ring — let ring —

Bb5

come a - round, — but not for the last — time, not for the last — time.
(Not for the last — time.) —

Oh.) —

let ring — let ring —

*Chord symbols implied by bass, next 16 meas.

Bb6 Cm

Bb6

Abmaj7

Bb6

Cm

Bb6

Abmaj7

Bb6

 C_m

Bb6

*Gradually release bend.

Abmaj7

Bb6

Cm

Bb6

Abmaj7

B6

①

mp

dist., chorus & wah-wah off

Gtr. 2: w/ Riff B

Bb6

Abmaj7

And now you're quick — to get in - to your — re - gret. And now I walk a - lone and

Outro-Chorus

Gtr. 2: w/ Riff A (1 3/4 times)

Bb6

 C_m

Bb6

Abmaj7

talk a - bout it when I know. Hey, awe, yeah, — how long? —

Bb6

Cm

Bb6

A. 1999

guess you got - ta walk a - way. Hey, awe, yeah, — so

Bb6

Cm

B6

A2—

long. _____ What you gon - na do to - day? Hey, oh yeah, — how

Bb6

Cm

Bb6

Abstract

long? _____ I guess you got - ta get a - way. Hey, oh yeah, _____ so

Bb6

 C_m

long. _____

What you gon - na do to - day? _____

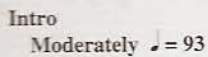
Gtr. 2

rit.

$\frac{7}{8}$	$\frac{8}{10}$	$\frac{7}{8}$	$\frac{8}{10}$	$\frac{8}{10}$	$\frac{8}{8}$	$\frac{9}{8}$	$\frac{8}{8}$	$\frac{8}{10}$	$\frac{8}{10}$
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Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

 C^\sharp_m/G^\sharp

Rhy. Fig. 1

Ger. 1 (acous.)

Em
Rhy. Fig. 2

Dsus2

C

141

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

[illegible]

Em

Em D A E

Nev - er in the wrong time or wrong place. Des - e -

Voc. Fig. 1

(Na, na, na, na, na, na, na, na.

Na, na,

*Gtrs. 1 & 2 (elec.)

*Gtrs. 1 & 2 (elec.)

Gtr. 1

[illegible]

*Composite arrangement

Gtr. 1 & 2: w/ Rhy. Fig. 3 (2 times)

D A E D A E

cra - tion is the smile on my ___ face. The love I made is the shape of my ___ space, my ___

End Voc. Fig. 1

na, na, na, na, na, ___ na. Na, na, na, na, na, na, na, ___ na. Na, ___

D/A

A

face, my ___ face.

na, na, na.)

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1

Gtr. 2

Gtr. 3 (elec.)

mf
w/ dist.

7 9 7 9 5

Interlude

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet

Gtr. 3 tacet

Em
Riff A1

Dsus2

C

Em

Dsus2

C

End Riff A1

Gtr. 5 (elec.)

mf
w/ heavy dist.

Riff A

Gtr. 4 (elec.)

End Riff A

mf
w/ heavy dist.

Gtr. 3

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Gtrs. 4 & 5: w/ Riffs A & A1 (3 1/2 times)

Em

Dsus2

C

Em

Dsus2

C

2. Dis - in - te - grat - ed by the ris - ing sun, a roll - in' black-out of o - bliv - i - on. And I'd

Em

Dsus2

C

Em

Dsus2

C

like to think that I'm your num - ber one, ah, I'm roll - in' black-out of o - bliv - i - on.

Em

Dsus2

C

Em

I wan - na leave, but I just get stuck. A brok - en rec - ord run - ning

(Oo,

oo,

low on luck. There's heav - y met - al com - ing from your truck and, ah. I'm a...

oo,

D.S. al Coda 1

bro - ken rec - ord run - nin' low on luck. Nev - er

ah. Na, na,

Gtr. 5

10/12 8 10 (10) (10) 8 8

Gtr. 4

7/8 5 7 (7) (7) 5 5

Coda 1

Gtrs. 1 & 2: w/ Rhy. Fig. 4
D/A

face, my face. na, na, na.)

C

E

f
w/ dist.
w/ slide

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

E

End RUN

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)
Gtr. 6: w/ Riff B (1 1/2 times)

G

We could all ____ go down to Mal - i - bu and make some noise.

Co - ca Co - la does - n't

(Oh, _____ ay.

Oh, _____

E Esus4 E

do the jus - tice she en - joys.

G
E
Esus4
E

We could all ___ come up with some-thing new to be ___ de-royed

ay.

Oh, _____ ay.)

Interlude

Gtr. 1: w/ Rhy. Fig. 2

Em

C G

We could all go down.

Gtr. 6

steady gliss.

8 (8) 7 12

Gtrs. 1 & 2 Gtr. 2

pp

Gtr. 2 tacet Dsus2 C Em

Gtr. 6 tacet Dsus2 C

pp

19 24

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Em

Dsus2

C

Em

3. I love the feel - ing when it falls a - part. I'm slow to fin - ish, but I'm

Dsus2

C

Em

Dsus2

C

quick to start. And be - neath the heath - er lies the mead - ow - lark and I'm

Em Dsus2 C Em

slow to fin - ish, but I'm quick to start. Nev - er

(Na, na,

Gtrs. 1 & 2

Coda 2

D/A A E

face, my face. Nev - er

na, na, na. Na, na,

Gtrs. 1 & 2

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

D A E D A

in the wrong time or wrong place. Des - e - cra - tion is the smile on my

E D A E

face. The love I made is the shape of my space, my

Tell Me Baby

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately ♩ = 102

*F C5 G Am F C5 G Dm/A

Gtr. 1 (clean)

mp
w/ fingers
let ring throughout

*Chord symbols reflect implied harmony.

F C5 G Am F C5 G

Faster ♩ = 108

Gtr. 1 tacet

Am7

Riff A

Gtr. 2 (clean)

mf

End Riff A

Verse

*Gtr. 2: w/ Riff A (2 times)

Am7

1. They come from ev - 'ry state to find some dreams were meant to be de - clined.
2. Some claim to have the for - ti - tude too shrewd to blow the in - ter - lude,

*2nd time, w/ fast, heavy phase shifter

Tell the man, what did you have in mind? What have you come to do?
sus - tain - ing pain to set a mood, step out to be re - newed.

No turn - ing wa - ter in - to wine, no learn - ing why you're in the line.
I'll move you like a bar - i - tone, Jun-gle Broth - ers on the mi - cro - phone.

I'll take you to the brok - en sign. You see these lights are blue.
Get-ting o - ver with an un - der - tone. It's time to turn to stone.

A9(no3rd)

Spoken: Come and get it, lost it at the cit - y lim - it. Say good - bye 'cause they will find a way to trim it.
Spoken: Chit - ty, chit - ty ba - by, when your nose is in the nit - ty grit - ty. Life could be a lit - tle sweet, but life could be a lit - tle shit - ty.

12 12 12 12 12 12 12 12 12 12 12 12

Ev - 'ry - bod - y look - in' for a sil - ly gim - mick. Got - ta, get a - way, can't take it for an - oth - er min - ute.
What a pit - y, Bos - ton and a Kan - sas Cit - y. Look - ing for a hun - dred, but you on - ly ev - er found a fit - ty.

12 12 12 12 12 12 12 12 15 15 15 15 15 15 15 15

Am7

This town is made of man - y things, just look at what the cur - rent brings.
Three fin - gers in the hon - ey - comb, you ring just like a xy - lo - phone.

Riff B

12 14 14 12 14 14 12 14 14 14

So high, it's on - ly prom - is - ing. This place was made on you.
De - vot - ed to the chro - mo - some the day that you left home.

End Riff B

12 14 14 12 14 14 | 12 14 12 14

Chorus

F C G Am F C G Dm

Tell me, ba - by, what's your sto - ry? Where you come from and where you wan - na go this time. Oh.

Rhy. Fig. 1

w/ slap back delay
let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

14 13 14 12 13 12 12 | 12 12 13 14 14 14 | 14 13 14 12 13 12 14 | 12 12 13 15 14 15 14

F C G Am F C G7

tell me, lov - er, are you lone - ly? The thing we need is nev - er all that hard to find. Oh.

End Rhy. Fig. 1

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

14 13 14 12 13 12 14 | 12 12 13 14 14 14 | 14 13 14 12 13 12 14 | 12 13 12 12 12 12 12

Gtr. 2: w/ Rhy. Fig. 1 (1st 7 meas.)

F C G Am

Tell me, ba - by, what's your sto - ry?

Gtr. 3 (clean)

mf
w/ Murph pedal

12 14 X X X 14 X X 12 12 X X | 12 X 12 X 12 X X 12 14 X X X

F C G Dm

Where do you come from and where you wan - na go this time? Oh,

12 14 X X X 14 X X 12 12 X X 12 X 12 X X 12 14 X X X

F C G Am F C

you're so love - ly. Are you lone - ly, or giv - ing up on the
(Giv - ing up on the...) -

12 14 X 14 X X 12 X 12 X 12 X 12 X X 12 14 X X X 12 14 X X 12 12 X X

G7

in - no - cence you left be - hind? —

[illegible]

Gr. 3

Murph pedal off

f

w/ dist.
slight P.H.
w/ bar

12

-2 1/2

Gtr. 1: w/ Riff A
Am7

The image shows a musical score for guitar tracks 3, 4, 5, and 6/7. The score is written on four staves, each with a treble clef. Track 5 (dist.) is the top staff, Track 4 (dist.) is the second staff, Track 3 is the third staff, and Tracks 6 & 7 (sped-up gtrs. arr. for gtr.) are the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings. Track 5 starts with a rest, followed by a note with a sharp sign, and then a series of notes with a wavy line above them. Track 4 starts with a rest, followed by a note with a sharp sign, and then a series of notes with a wavy line above them. Track 3 starts with a rest, followed by a note with a sharp sign, and then a series of notes with a wavy line above them. The bottom staff shows a series of notes with a wavy line above them. The score also includes a section for a guitar solo, marked with a wavy line and the text "w/ bar". The solo is divided into two parts, each with a wavy line and the text "w/ bar". The first part of the solo is marked with a wavy line and the text "w/ bar". The second part of the solo is marked with a wavy line and the text "w/ bar". The score also includes a section for a guitar solo, marked with a wavy line and the text "w/ bar". The solo is divided into two parts, each with a wavy line and the text "w/ bar". The first part of the solo is marked with a wavy line and the text "w/ bar". The second part of the solo is marked with a wavy line and the text "w/ bar".

Tr. 5 (dist.)

*Gtr. 7

f slight P.H. grad. release w/ bar

Gtr. 5 *divisi*

f **w/ octaver

w/ bar

10 (10) 17 (17) (17) (17)

-1 1/2 -1

**Octaver set for one octave above to simulate sped-up gtr.

Tr. 4 (dist.)

f slight P.H. grad. release w/ bar

Gtr. 4 *divisi*

mf

w/ bar

9 (9) 17 (9)

-2

Gtr. 3

P.S.

*Gtrs. 6 & 7, sped-up gtrs. arr. for gtr.

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (1 7/8 times)

Ex. 21 w/ Rhythmic Fig. 1 (70 bpm)

F C G Am F C G Dm

Tell me, ba - by, — what's your sto - ry? Where you come from and where you wan - na go this time? Oh,

F C G Am F C

tell me, lov - er, — are you lone - ly? The thing we need is

G7 F C

nev - er all that hard to find. Oh, tell me, ba - by, —

Gtr. 3

w/ Murph pedal

14 12 14 12 14 12 14 12 14 X 14 X X 12 X 12 X

G Am F C

what's your sto - ry? Where you come from and

12 X 12 X 12 X X 12 14 X X X 12 14 X X 12 12 X X

G Dm F C

where you wan - na go this time? Oh, you're so love - ly. _____

12 X 12 X 12 X X 12 14 X X X 12 14 X X 12 X 12 X

G Am F C

Are you lone - ly, or giv - in' up on the
(Giv - in' up on the...) _____

12 X 12 X 12 X X 12 14 X X X 12 14 X X 12 12 12 14

Gtr. 2: w/ Rhy. Fig. 2
G7

in - no - cence you _____ left be - hind? Yeah. _____

12 12 12 (12)

Gtr. 3 tacet

Am7

Gtr. 6 (dist.)

Gtr. 2: w/ Riff B

0 0 0 0

875

Gtr. 6 tacet

Tell me, ba - by, — what's your sto - ry? Where you come from and where you wan - na go this time? Oh,

tell me, lov - er, _____ are you lone - ly? The thing we need is _____

nev - er all that hard to find. Oh, tell me, ba - by, — what's your sto - ry?

Glr. 3

12	14	14	12	12	14	X	X	X	14	X	X	12	12	X	X	12	X	12	X	12	X	X	12	14	X	X	X
----	----	----	----	----	----	---	---	---	----	---	---	----	----	---	---	----	---	----	---	----	---	---	----	----	---	---	---

Hard to Concentrate

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 108

** Em

Rhy. Fig. 1

D6

B5

D6

B5

End Rhy. Fig. 1

Gtr. 1 (clean)

*Vol. swell

**Chord symbols reflect overall harmony.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

D6

B5

D6

B5

Em

D6

B5

D6

B5

Chorus

C

G

D

Em

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

C G D Em

take this mo - ment to make you my fam - 'ly and

C G D Em

fin - al - ly you have found some - thing per - fect and

C G D

fi - nal - ly you have found...

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

12 13 10 12 10 10 14 15

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

2. Death de - fy - ing, this mess I'm buy - ing, it's

Riff A

Gtr. 2 (clean)

mp

*w/ octaver

15 15

*Set for one octave above.

Riff A1

Gtr. 3 (clean)

mp

**w/ octaver

17 17

**Set for one octave above.

Gtr. 4 (clean)

*** *pp* — *mp*

7 8 9

***Vol. swell

D6 B5 D6 B5

rain - ing down with love and hate — and I find it hard to mo - ti - vate — and

End Riff A

14 14

16 16

7 7

Gtrs. 2 & 3: w/ Riffs A & A1

Em

es - tu - ar - y — is blessed — but scar - y. — Your

Gtr. 4

7 9

D6 B5 D6 B5

heart's a - bout to pal - pi - tate and I'm not a - bout to hes - i - tate and

Gtr. 5

* *pp* < *mp*

11 12

*Vol. swell

Gtr. 4

7 7 7 9

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

Gtr. 5 tacet

C G D Em

one to trea - sure the rest of your days here and

Riff B2

End Riff B2

Gtr. 4 Sva

15 15 14 15

Riff B

End Riff B

Gtr. 2

17 15 15 17

Riff B1

End Riff B1

Gtr. 3

17 16 14 16

Gtr. 5

(8)

Gtrs. 2, 3 & 4: w/ Riffs B, B1 & B2 (2 times)

C G D Em C G D Em

give you plea - sure _ in so man - y ways, dear, _ and fi - nal - ly you have found some - thing per - fect _ and

Gtr. 1: w/ Rhy. Fig. 3

C G D

fi - nal - ly you _ have found... *Spoken: Here we go.*

Gtr. 4 *8va*

15 15 14 17

Gtr. 2

17 15 15 14

Gtr. 3

17 16 14 15

Interlude

Gtr. 4 *tacet*

Gtrs. 2 & 3 *tacet*

D6

B5

Gtr. 1 *8va*

let ring 17 15 15 17 17 17 15 17 17 15 17 17 17 15 17 *let ring* 16 15 16 16 15 16 14 15

Gtr. 2

15

Gtr. 3

17

D6 B5 Em

8va

let ring

16 15 16 14 16 15 16 15 14 15 17 15 17 15 17 17 17 15 17

D6 B5 D6 B5

8va

let ring

17 15 17 15 17 17 15 17 16 15 16 16 15 16 15 14 15 16 15 14 15 16 15 16 16 15 16 14 15

Chorus

C G D Em

Do you want me to show up for du - ty and

Riff C loco

Gr. 1

let ring

15 13 12 12 13 13 12 10 10 12 12 10 10 10 10 10 10 12 12 12 12

C G D Em

serve this wom - an and hon - or her beau - ty? And

let ring

12 13 12 12 13 13 12 10 10 12 12 10 10 10 10 10 10 12 12 12 12

C G D Em

fi - nal - ly you — have found some - thing per - fect — and

let ring----- let ring----- let ring----- let ring-----

12 13 12 12 13 13 12 10 10 12 12 10 10 10 10 10 12 12 12

C G D

fi - nal - ly you — have found your -

End Riff C

let ring----- let ring-----

12 13 12 12 13 13 12 10 10 12 10 10 10 10 5 7

Bridge

C G D

self with me. Will

Rhy. Fig. 4

Gtrs. 1 & 4

End Rhy. Fig. 4

8 10 10 8 0 12 12 12 10 10 10 10

Gtrs. 1 & 4: w/ Rhy. Fig. 4 (2 3/4 times)

C G D

you a - gree to take this

C G D

man in - to your world? And

Riff D
Gtr. 6 (clean)

mp
w/ flanger
let ring throughout

End Riff D

Gtr. 6: w/ Riff D
C G

now we are as

D

one.

Gtr. 6

mf

Gtrs. 1 & 4

mf

Verse

Gtr. 6 tacet

Em

3. My lone rang - er, the heat ex - chang - er, is

Gtr. 1 *8va*

let ring

**w/ octaver*

17 15 17 15 17 17 15 17 17 15 17 17 15 17

Riff E

Gtr. 4

**w/ octaver*

12 12 12 12 12 13 13 12 12 12 12 12 13 13 12 12

Gtr. 2

**w/ octaver*

4 5 4 5 4 7 7 5 4 4 5 4 5 4 7 7 5 4

Gtr. 3

**w/ octaver*

5 4 5 4 5 5 5 4 5 5 4 5 5 5 4 5

**Set for one octave above to simulate sped-up gtrs.*

D6 B5 D6 B5

liv - ing in this fig - ure eight — and I'll do my best to re - cre - ate — and

8va

let ring

16 15 16 16 15 16 15 14 15 16 16 15 16 15 14 15

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of two measures. The first measure contains a quarter note on G4, an eighth note on A4, a quarter note on B4, and a quarter note on C5. The second measure contains a quarter note on D5, an eighth note on E5, a quarter note on F#5, and a quarter note on G5. The piece concludes with a double bar line.

[illegible]

Gtr. 4: w/ Riff E

Em

sweat — pre - ci - sion — and soft col - li - sion, — awww.

Gtr. 1 ^{8va}
let ring —
17 15 17 15 17 17 15 17 | 17 15 17 15 17 17 15 17

Gtr. 2
4 5 4 5 4 7 7 5 4 | 4 5 4 5 4 7 7 5 4

Gtr. 3
5 4 5 4 5 5 5 4 5 | 5 4 5 4 5 5 5 4 5

D6 B5 D6 B5
Heart's a - bout to pal - pi - tate — and I find it hard to sep - a - rate — and

^{8va}
let ring —
16 15 14 16 15 15 14 15 | 16 15 14 16 15 15 14 15

4 4 4 3 4 4 5 3 4 | 4 4 4 3 5 3 5 3 4

5 4 5 4 5 5 4 4 | 5 4 5 4 5 4 5 4 4

Chorus

Gtr. 1: w/ Riff C

C G D Em

all I want is _____ for you to _____ be hap - py _____ and

Gtr. 2

9 7 5 5 7 7 5 4 4 5 | 5 4 2 2 4 4 5 4 4 5

Gtr. 3

9 7 5 5 7 7 5 5 5 5 | 7 5 4 4 5 5 7 5 5 7

C G D Em

take this wom - an _____ and make you _____ my fam - 'ly _____ and

4 5 5 5 7 5 4 4 5 | 5 4 2 2 4 4 5 4 4 5

5 7 5 5 7 7 5 5 5 5 | 7 5 4 4 5 5 7 5 5 7

C G D Em C G

fi - nal - ly you _ have found some - one per - fect _ and fi - nal - ly you _ have

4 5 5 5 7 5 4 4 5 | 5 4 2 2 4 4 5 4 4 5 | 4 5 5 5 7 5 4 4 5

5 7 5 5 7 7 5 5 5 5 | 7 5 4 4 5 5 7 5 5 7 | 5 7 5 5 7 7 5 5 5 5

D

found... Now,

Gtr. 1

10 10 10 10 10 10 14 | 14 14 15 14 14 15 14 15

Gtr. 2

4 4 4 4 4 4 (4) 7 7 7 7 7 7 7 7 X X

Gtr. 3

5 5 5 5 5 5 5 9 9 9 9 9 9 9 9

Outro-Chorus

C G D Em

all I want is — for you to — be hap - py — and

Riff F

End Riff F

Gtr. 1

15 17 15 15 17 17 15 15 15 15 15 14 14 14 15 15 17 15 15 17

Gtr. 9 (dist.)

f

let ring ———

1 15 (15) 12 15 1 14 (14) 12 14 1 14 15 1 14 (14) (14) 12 14

Riff F1

End Riff F1

Gtr. 2

Gtr. 3 *divisi* Riff F2

End Riff F2

4 5 5 5 5 4 3 3 4 4 5 4 2 3 2 2 2 2 4 5 5 4 5 4 5

Riff F3

End Riff F3

Gtr. 7 (dist.)

Gtr. 8 (dist.) *mf* Riff F4

End Riff F4

7 8 7 7 8

Gtrs. 1, 2, 3, 7 & 8: w/ Riffs F, F1, F2, F3 & F4 (2 times)

C G D Em

take this wom - an — and make you — my fam - 'ly — and

Gtr. 9

14 12 11 (11) 12 12 14 12 13 12 10

C G D Em

fi - nal - ly you — have found some - one per - fect — and

C G D Em

fi - nal - ly you — have found — your - self.

Gtr. 1
8va

Gtr. 9

Gtr. 2

Gtr. 3
divisi

Gtr. 7

Gtr. 8
divisi

21st Century

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 117

Dm

Bb6

Rhy. Fig. 1

Gtr. I (clean)

mf

T	6	6	X	X	6	X	X	6	X	X	8	8	X	X	X	8	X	X	8	X	X
A	7	7	X	X	7	X	X	7	X	X	7	7	X	X	X	7	X	X	7	X	X
B	7	7	X	X				7			8	8	X	X	X	8			8		

F/A

Gm

Gm(add4)

Dm

6	X	X	6	X	X	6	X	X	6	X	X	8	8	X	X	8	X	X	6	X	X	6	X	X
7	X	X	7	X	X	7	X	X	7	X	X	7	7	X	X	7	X	X	7	X	X	7	X	X
7	X	X	7	X	X	7	X	X	7	X	X	8	8	X	X	8			7	X	X	7	X	X

Bb6

F/A

Gm

End Rhy. Fig. 1

8	8	X	X	X	8	X	X	8	X	X	6	6	6	6	X	X	6	X	X	6	X	X
7	X	X	X	X	7	X	X	7	X	X	5	5	5	5	X	X	5	X	X	5	X	X
8	X	8	X	X	8	X	X	8	X	X	7	7	7	7	X	X	7	X	X	7	X	X

Verse

Gtr. I: w/ Rhy. Fig. 1 (1 3/4 times)

Dm

Bb6

F/A

Gm

Gm(add4)

1. All the crea - tures on the beach - es, mak - ing waves in a mo - tion pic - ture.

Dm

Bb6

F/A

Gm

Won't you keep — this in be - tween — us? Search and sei - zure, — wake up Ve - nus.

Dm Bb6

The dol - lar bill _____ will, men - tal - ly ill _____ bill.

Rhy. Fig. 2
Gtr. 2 (clean)
8va -

mf

F/A Gm Gm(add4)

Uh, mom and dad, take your don't be sad _____ pill.

8va -

End Rhy. Fig. 2

Dm Bb6

Turn the screw _____ and twist my lan - guage.

8va -

Dm

 Bb/D

F

C/E

[illegible][illegible]

Dm Bb/D Cm Bb
 Come on! Woo!
 Rhy. Fig. 5A
 Grtr. 2
 End Rhy. Fig. 5B

[illegible]

Gr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
Gr. 2: none

Date _____

D

826

F/A

Gm Gm(adri4)

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

Gtr. 3 tacet

Dm

Bb6

F/A

Gm Gm(add4)

Gm(add4)

Dm

Bb6

F/A

Gm

Gtr. 2: w/ Rhy. Fig. 2

Dm

Bb6

 F/Δ

Gm

Gm(add4)

Dm

Rb6

Rhy. Fig. 6

Gtr. 2

177

Gtr. 1: w/ Rhy. Fig. 3

F/A

Gm(add4)

Gm(add9)

oh, uh, time to run this ta - ble.

8va

End Rhy. Fig. 6

The guitar 1 part consists of a melody line in the treble clef and a rhythm line in the bass clef. The melody line has a key signature of one flat (Bb) and a time signature of 4/4. The rhythm line features a series of 'X' marks indicating fretted notes, with fret numbers 13, 14, 15, and 17 written below. The melody line includes a fermata over the word 'ta'.

Chorus

Gtr. 1: w/ Rhy. Fig. 4 (3 times)

Dm

Bb/D

F

C/E

There's a rea - son for the twen - ty first cen - tu - ry.

loco

The chorus section features a melody line in the treble clef and a rhythm line in the bass clef. The melody line has a key signature of one flat (Bb) and a time signature of 4/4. The rhythm line features a series of 'X' marks indicating fretted notes, with fret numbers 10 and 7 written below. The melody line includes a fermata over the word 'cen'.

Dm

Bb/D

F

C/E

Not too sure, but I know that it's meant to be

The chorus section features a melody line in the treble clef and a rhythm line in the bass clef. The melody line has a key signature of one flat (Bb) and a time signature of 4/4. The rhythm line features a series of 'X' marks indicating fretted notes, with fret numbers 10 and 7 written below. The melody line includes a fermata over the word 'meant'.

Dm Bb/D F C/E

and that it's meant to be. _____

10 10

Gtr. 4 (clean)

mf
w/ wah-wah

0 5 7 X 5 7 X 5 7 X 5 7 X 5 7 X 5 7 X 5 7 X 5 7 X X

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A Dm Bb/D Gtr. 4 tacet Cm Bb

What? Yeah.

Gtr. 4

7 X 5 7 X 5 7 X 5 7 X 5 7 X X X

Interlude Dm Gm F C Gm

Gtr. 1 Rhy. Fig. 7 End Rhy. Fig. 7

mp
let ring ----- let ring ----- let ring -----

7 5 6 7 6 7 7 7 3 3 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Gtr. 1: w/ Rhy. Fig. 7 (1 1/2 times)

Gtr. 1: w/ Rhy. Fig. 7 (1 1/2 times)

Gr. 1: w/ Rhy. Fig. 1

Dm Bb6 F/A

Oh, oh, oh, oh, — oh, like the

Gr. 4

15 (15) 15 13 15 13 15 13 15 13 15 13 15 13

Gm Gm(add4) Dm

Cain and A - bel. Oh, oh,

Bb6 F/A Gm

oh, oh, oh. It's time to run this ta - ble.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

Gtr. 2: w/ Rhy. Fig. 2

Dm

Gtr. 4 tacet

Bb6

F/A

Gm

Gm(add4)

Gtr. 2: w/ Rhy. Fig. 6

Dm

Bb6

Gtr. 1: w/ Rhy. Fig. 3

F/A

Gm(add4) Gm(add9)

Gtr. 3

Gtr. 1: w/ Rhy. Fig. 4 (8 times)

Bb/D

F

C/E

There's a rea - son for the twen - ty first cen - tu - ry.

Gtr. 3

1 2 3 4

13 15

Gtr. 2

Musical notation for Gtr. 2, measures 1-8. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. There are two measures with a whole note rest, indicated by a large circle. The notation is in a standard musical score format.

[illegible]

Dm

 Bb/D

F

C/E

Dm

Bb/D

Not too sure, — but I know that it's meant to be _____

Riff A

(15)

[illegible]

Chords: Dm, Bb/D, F, C/E

ah. Not too sure, but I know that it's meant to be,

The first system of the musical score. The vocal line starts with a whole note 'ah.' followed by the lyrics 'Not too sure, but I know that it's meant to be,'. The piano accompaniment features a series of chords: Dm, Bb/D, F, and C/E. The guitar part is shown with fret numbers (10, 7, 5) and an 'X' indicating a barre.

Chords: Dm, Bb/D, F, C/E

Ah, and that it's meant to be.

The second system of the musical score. The vocal line continues with 'Ah, and that it's meant to be.' The piano accompaniment and guitar part continue with the same chord progression and fretting as the first system.

Dm

B \flat D

F

C/E

ah.)

Woo!

Gtr. 5 (dist.)

mp

15

0

Gtr. 6 (dist.)

**pp* \triangleleft *mf*

fdbk.
w/ wah-wah

9

**Vol. swell*

Gtr. 2

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 4

5 7 X 5 7 X 5 7 X 5 7 X 5 7 X 5 7 X 5 7 X 5 7

Gtr. 7 (dist.)

mp

let ring -----

0 0

Outro-Guitar Solo

Gtr. 3: w/ Riff A (4 times)
Gtrs. 2 & 4 tacet

Gtr. 5

Dm B \flat F A5 Dm B \flat

Gtr. 7

Gtr. 6

F A5 Dm B \flat

Sva

F A5 Dm Bb

F Bb5 Dm Bb

8va loco

8va

F A5 Dm Bb F A5

1/2

(12) (12) 10 12

(12) 10 13/15

15 (15) (15) (15) 0

w/ bar

rit.

-2

1

(12) 10 12

10 12

(12) 10 12

14 (14) 14/15

rit. w/ bar

-3 1/2

3

5

3

10 13 10 13 10 13 10 13 10 10

1/2

12 10 12 12

(12) 10 12

grad. release

rit.

13 (13) 0 0

Free time

Dm

Gtr. 5

8va

loco

1

w/ bar

15 (15) 0

-2 1/2

Gtr. 7

w/ bar

15 (15) (15)

-1 1/2 -2 1/2 -1

Gtr. 6

8va

grad. release

1 1/2

15 (15)

*fdbk.

X

0 0

Pitch: D

*Microphonic fdbk., not caused by string vibration.

Gtr. 3

(15)

5 0

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

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F#m A/E E G#m B/F# F# F# \sharp

1342 1 333 T 321 1342 1 333 T 321 2 13 4

Moderately ♩ = 87

Gtr. 1 (clean)

* F#m A/E E Eadd9/G#

mp
let ring throughout

TAB

10 11 10 11 14 14 14 12 14 14 13 14 13 14 13 14

*Chord symbols reflect implied harmony.

[illegible]

G F6 Asus2 Cadd9 G Fmaj7#11 End Rhy. Fig.

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Asus2 Cadd9 G F6 Asus2 Cadd9



1. Looks to me like heav - en sent, no lull - a - by kid, no five per-cent. An - y way you want to cut that cake. She's a

Gtr. 2 (clean)

The image shows a musical score for the song "The Rose Tree". It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The first measure contains a whole rest. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a whole rest. Below the staff, there are two lines of music. The first line contains a whole note G4. The second line contains a whole note A4. The third line contains a whole note B4. The fourth line contains a whole rest. The fifth line contains a whole rest. The sixth line contains a whole rest. The seventh line contains a whole rest. The eighth line contains a whole rest. The ninth line contains a whole rest. The tenth line contains a whole rest. The eleventh line contains a whole rest. The twelfth line contains a whole rest. The thirteenth line contains a whole rest. The fourteenth line contains a whole rest. The fifteenth line contains a whole rest. The sixteenth line contains a whole rest. The seventeenth line contains a whole rest. The eighteenth line contains a whole rest. The nineteenth line contains a whole rest. The twentieth line contains a whole rest. The twenty-first line contains a whole rest. The twenty-second line contains a whole rest. The twenty-third line contains a whole rest. The twenty-fourth line contains a whole rest. The twenty-fifth line contains a whole rest. The twenty-sixth line contains a whole rest. The twenty-seventh line contains a whole rest. The twenty-eighth line contains a whole rest. The twenty-ninth line contains a whole rest. The thirtieth line contains a whole rest. The thirty-first line contains a whole rest. The thirty-second line contains a whole rest. The thirty-third line contains a whole rest. The thirty-fourth line contains a whole rest. The thirty-fifth line contains a whole rest. The thirty-sixth line contains a whole rest. The thirty-seventh line contains a whole rest. The thirty-eighth line contains a whole rest. The thirty-ninth line contains a whole rest. The fortieth line contains a whole rest. The forty-first line contains a whole rest. The forty-second line contains a whole rest. The forty-third line contains a whole rest. The forty-fourth line contains a whole rest. The forty-fifth line contains a whole rest. The forty-sixth line contains a whole rest. The forty-seventh line contains a whole rest. The forty-eighth line contains a whole rest. The forty-ninth line contains a whole rest. The fiftieth line contains a whole rest. The fifty-first line contains a whole rest. The fifty-second line contains a whole rest. The fifty-third line contains a whole rest. The fifty-fourth line contains a whole rest. The fifty-fifth line contains a whole rest. The fifty-sixth line contains a whole rest. The fifty-seventh line contains a whole rest. The fifty-eighth line contains a whole rest. The fifty-ninth line contains a whole rest. The sixtieth line contains a whole rest. The sixty-first line contains a whole rest. The sixty-second line contains a whole rest. The sixty-third line contains a whole rest. The sixty-fourth line contains a whole rest. The sixty-fifth line contains a whole rest. The sixty-sixth line contains a whole rest. The sixty-seventh line contains a whole rest. The sixty-eighth line contains a whole rest. The sixty-ninth line contains a whole rest. The seventieth line contains a whole rest. The seventy-first line contains a whole rest. The seventy-second line contains a whole rest. The seventy-third line contains a whole rest. The seventy-fourth line contains a whole rest. The seventy-fifth line contains a whole rest. The seventy-sixth line contains a whole rest. The seventy-seventh line contains a whole rest. The seventy-eighth line contains a whole rest. The seventy-ninth line contains a whole rest. The eightieth line contains a whole rest. The eighty-first line contains a whole rest. The eighty-second line contains a whole rest. The eighty-third line contains a whole rest. The eighty-fourth line contains a whole rest. The eighty-fifth line contains a whole rest. The eighty-sixth line contains a whole rest. The eighty-seventh line contains a whole rest. The eighty-eighth line contains a whole rest. The eighty-ninth line contains a whole rest. The ninetieth line contains a whole rest. The ninety-first line contains a whole rest. The ninety-second line contains a whole rest. The ninety-third line contains a whole rest. The ninety-fourth line contains a whole rest. The ninety-fifth line contains a whole rest. The ninety-sixth line contains a whole rest. The ninety-seventh line contains a whole rest. The ninety-eighth line contains a whole rest. The ninety-ninth line contains a whole rest. The hundredth line contains a whole rest.

*Vol. swell w/ reverse reverb.

Chorus

Gtrs. 3 & 4 tacet

F#m **A/E** **E** ****E^b/G#**

It looks to me _____ like heav - en, sent this for your rough - est night.

Gtr. 1 **Rhy. Fig. 3** **End Rhy. Fig. 3**

*T -----

10	10	10	X	X	14	14	14	14	X	X	12	12	12	X	14	14	14	14	X	X
11	11	11	X	X	14	14	14	14	X	X	12	12	12	X	13	13	13	13	X	X
11	11	11	X	X	14	14	14	14	X	X	12	12	12	X	11	11	11	11	X	X
9	9	9	X	X	12	12	12	12	X	X	12	12	12	X	12	12	12	12	X	X

*T = Thumb on 6th string **Bass plays G.

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

F#m **A/E** **E** **E^b/C#**

She looks to me, _____ she looks to me, _____ all right.

F#m **A/E** **E** **E^b/G#**

Who's gon - na take _____ you home and hold you when things aren't so bright?

F#m **A/E** **E**

She looks to me, _____ she looks to me, _____ all right.

Gtr. 1

T

10	10	10	X	X	14	14	12
11	11	11	X	X	14	14	13
11	11	11	X	X	14	14	14
9	9	9	X	X	12	12	12

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 2: w/ Riff A

Asus2 **Cadd9** **G** **F6** **Asus2** **Cadd9**

2. It's a long walk down those tracks. It's a dirt - y walk in, it's a dirt - y walk back. Gon-na learn, aww, way too much shoot-in'

G **Fmaj7#11** **Asus2** **Cadd9** **G** **F6**

dope in the back of a Cad - il - lac Jack. Slow down the road to my _____ back for - ty.

She needs some - bod - y to hold. _____
(She needs some - bod - y to hold.) _____

Gtr. 4

let ring -----

17 16 15 15

Gtr. 3

let ring -----

12 12 12 10

Chorus

*Gtr. 1: w/ Rhy. Fig. 3 (3 times)

Gtr. 4 tacet

F#m

A/E

E

E^b/G#

It looks to me _____ like heav - en, sent this for your rough - est night.

Gtr. 3

f w/ dist. let ring -----

16 16 17 14 16 (16) 14 16

1/2 1

*w/ octaver set for one octave above.

F#m

A/E

E

E^b/G#

She looks to me, _____ she looks to me, _____ all right.

~~~~~

~~~~~

~~~~~

~~~~~

16 14 (14) 14 16 14 16 14 14 16 14 16 14 (14)

F#m **A/E** **E** **E⁶/G#**

Who's gon - na take — you home and hold you when things aren't so bright?

14 (14) 12 16 (16) 14 16

F#m **A/E** **E** **Gtr. 3 tacet**

She looks to me, — she looks to me, — all right.
(She looks to me, — she looks to me.) —

Gtr. 3
dist. off

Gtr. 1
w/ octaver

10 10 10 X X 14 14 X X 12 12 12 12 12 12 12 12
11 11 11 X X 14 14 X X 13 13 13 13 13 13 13 13
11 11 11 X X 14 14 X X 14 14 14 14 14 14 14 14
9 9 9 12 12 12 12 12 12 12 12 12 12 12 12 12

Bridge
Am **C**

Down in the South Seas, give me your mouth, — please.

Rhy. Fig. 4
Gtr. 1

Asus2 Cadd9 G F6 Asus2 Cadd9 G Fmaj7#11

8va-----

fdbk.-----

Pitch: C

Verse

*Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Asus2 Cadd9 G F6 Asus2 Cadd9

3. Lost in the val - ley with - out my hors - es, no one can tell me what my

19

*w/ octaver as before.

G Fmaj7#11 Asus2 Cadd9 G F6

re - morse is. God made this la - dy that stands be - fore me.

**Gtr. 1: w/ Rhy. Fig. 2

Asus2 Cadd9 G

She needs some - bod - y to hold. (She needs some - bod - y to hold.)

Gtr. 4

8va-----

16 15 15 19

Gtr. 3

mf

17 16 15 15

**w/ octaver as before.

Chorus

Gtr. 1: w/ Riff. Fig. 3 (3 times)
Gtr. 4: tacet

F#m A/E E E5/G#

She shows the world up with her smile and then she throws the fight.

Gtr. 3

f
w/ dist.

17 17 (17) 14 17

Riff B
*Gtrs. 6, 7 & 8

mp
w/ dist.

7 7 (7) 10 10 (10) 9 9 (9) 5 5
6 6 (6) 9 9 (11) 9 9 (9) 6 6
7 7 (7) 11 11 (11) 9 9 (9) 6 6

End Riff B

*Three gtrs., each playing single notes

Gtrs. 6, 7 & 8: w/ Riff B (2 times)

F#m A/E E E5/C#

She looks to me, she looks to me, all right.

Gtr. 3

let ring -----

1/2 1 3

(17) 16 17 14 16 (16) 14 16

F#m A/E E E5/G#

Down on the bath - room floor, she's search - ing for an - oth - er light.

let ring -----

14 14 16 14 16 17

F#m **A/E** **E**

Gtr. 1

She looks to me, — she looks to me, — all right.
(She looks to me, — she looks to me.)

Gtr. 3

16 14 16 17 16 (16)

1 hold bend

*Gtrs. 6, 7 & 8

7 7 (7) 10 10 9 9 9 9

*As before

Chorus

G#m **B/F#** **F#** **F#**

Rhy. Fig. 5 End Rhy. Fig. 5

It looks to me — like heav - en, — sent this for your rough - est night.

let ring ————

1 18 19 16 1/2 18 (18) 16 18

Riff C End Riff C

12 12 (12) 16 16 14 14 (14) 11 11
13 13 (13) 16 16 15 15 (15) 13 13
13 13 (13) 16 16 16 16 (16) 13 13

Chc. 1: w/ Rhy. Fig. 5 (3 times)
 Gms. 6, 7 & 8: w/ Riff C (3 times)

G#m

B/F#

F#

F#m/D#

She looks to me, she looks to me, all right.

Who's gon - na take you home and hold you when things aren't so bright?

G#m

B/F#

F#

F#m/A#

She looks to me, she looks to me.

(She looks to me, she looks to me.)

G#m

B/F#

F#

F#m/D#

She looks to me, she looks to me.

(She looks to me, she looks to me.)

Outro

Gtr. 1: w/ Rhy. Fig. 5 (3 times)
Gtrs. 6, 7 & 8: w/ Riff C (3 times)

Gtr. 3 tacet

G#m B/F# F# F#5/A# G#m B/F#

Gtr. 1: w/ Rhy. Fig. 5 (3 times)

Gtr. 3: 13 11

F# F#5/D# G#m B/F# F# F#5/A#

Gtr. 1: F# F#5/D# G#m B/F# F# F#5/A#

G#m B/F# F#

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 5 (3 times)

Gtr. 8

Gtr. 8: w/ Riff C (3 times)

12 12 (12) 16 16 14

Gtr. 8: w/ Riff C (3 times)

Gtr. 7

Gtr. 7: w/ Riff C (3 times)

13 13 (13) 16 16 15

Gtr. 7: w/ Riff C (3 times)

Gtr. 6

Gtr. 6: w/ Riff C (3 times)

13 13 (13) 16 16 16

Gtr. 6: w/ Riff C (3 times)

Readymade

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 151

* Em7

Woo!

Gtr. 2 (dist.)
(Bass)

3

mp

T
A
B

17

(17)

1/2

(17) (17)

Gtr. 3 (dist.)

3

mp

fdbk.

T
A
B

10 12

(12)

1/2

(12) (12)

Gtr. 1 (dist.)

3

***pp < mp*

fdbk.

Gtr. 1

Gtr. 4 (dist.)
divisi

f

T
A
B

12

(12)

17

*Chord symbols reflect implied harmony.

**Vol. swell

Half-time feel

Gtrs. 1, 2 & 3 tacet

***Gtrs. 4 & 5

Riff A

End Riff A

***Gtr. 5 (dist.) played *f*.

Verse

Gtr. 4: w/ Riff A (5 times)
Gtr. 5: w/ Riff A (2 times)

Em7

1. Read - y - made, read - y - made, stead - y as the rhy - thm rolls. _____ Uh,

read - y - made, read - y - made, and this is how the stor - y goes. _____ I've got a

E7

cous-in mak-in' beats deep down in Ar - i - zo - na. _____ We're gon - na

Riff B

Gtr. 5 End Riff B

4 6 6 4 4 6 4 6 4 6 6 4 4 6 4 6 4 6 6 4 4 6 4 6 3 4 5 6 4 5 6 4

Gtr. 5: w/ Riff B

rock - et to Ra-mone's in the cit - y of Po - mo - na. _____ Oh,

Gtr. 5: w/ Riff A

Em7

read - y - made, read - y - made, stead - y as the rhy - thm rolls. _____

Read - y - made, read - y - made, and this is how the stor - y goes. _____

Gtrs. 4 & 5

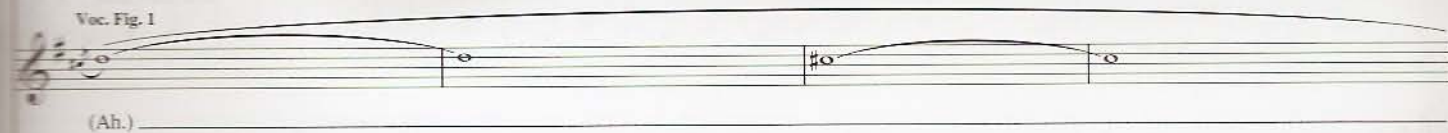
5 7 7 5 5 7 5 7 5 7 7 5 5 7 5 7 5 7 7 5 5 7 5 7 4 5 6 7 5 6 7

65



And if I give to you _____ my _____ sec - ond sight... _____ You got it.

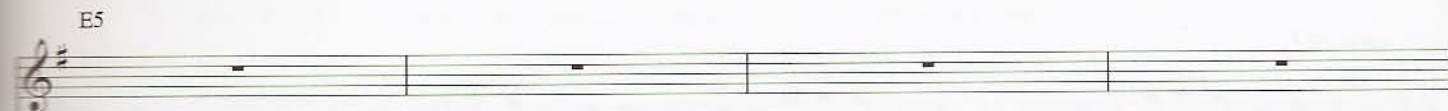
(Ah.)



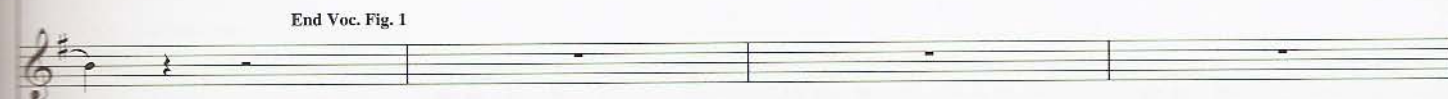
End Rhy. Fig. 1



E5



Riff C



End Riff C



G5



Come get it.

E5

Gtrs. 4 & 5



Verse

Gtrs. 4 & 5: w/ Riff A (2 times)

Em7



2. Read - y - made, read - y - made,

ba - by ought - a cel - e - brate. _____

Uh,



read - y - made, read - y - made,

and now it's time to de - vi - ate. _____

I've got a

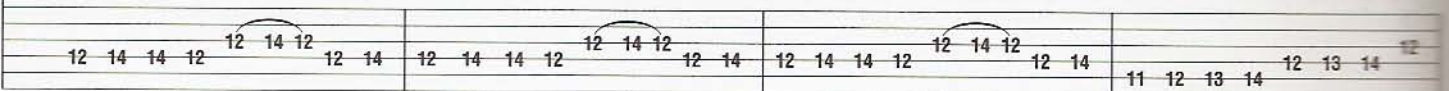


sis - ter mak - in' ba - bies with a Black and Deck - er blow torch. _____

We gon - na

Riff D

Gtrs. 4 & 5

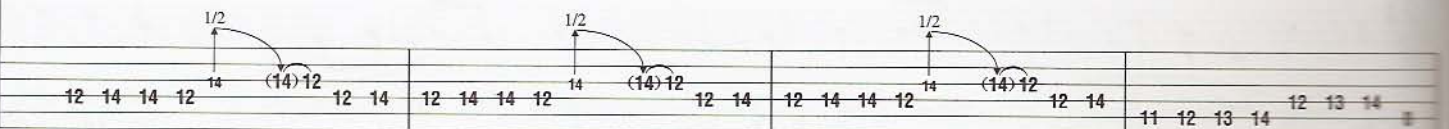


bop it all night in the mid - dle of the back porch. _____

Yeah.



End Riff D



Gtrs. 4 & 5: w/ Riff A



read - y - made, read - y - made,

ba - by ought - a cel - e - brate. _____

Uh,

read - y - made, read - y - made, and now it's time to de - vi - ate. _____

Gtrs. 4 & 5

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

*Gtrs. 4 & 5: w/ Rhy. Fig. 1

G5

A5

And if I give to you my sec - ond sight. You got it.

*w/ slow flanger (next. 4 meas.)

Gtrs. 4 & 5: w/ Riff C

E5

mf fdbk.

Gtr. 3 tacet

**Gtrs. 4 & 5: w/ Rhy. Fig. 1

G5

A5

And if I stay the course, I'll stay the night. For - get it.

Voc. Fig. 2

(Ah.)

**w/ slow flanger (next 4 meas.)

E5

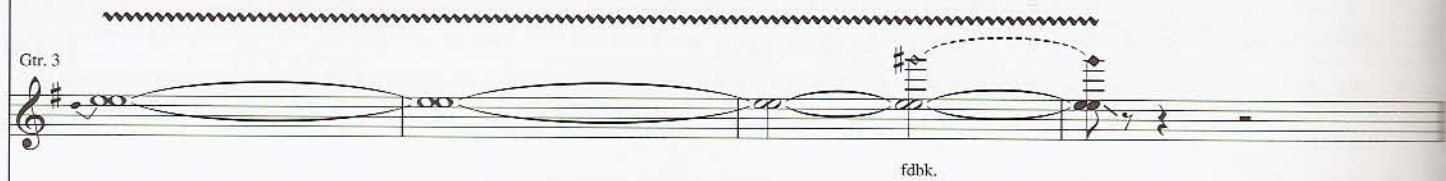
N.C.



End Voc. Fig. 2



Gtr. 3



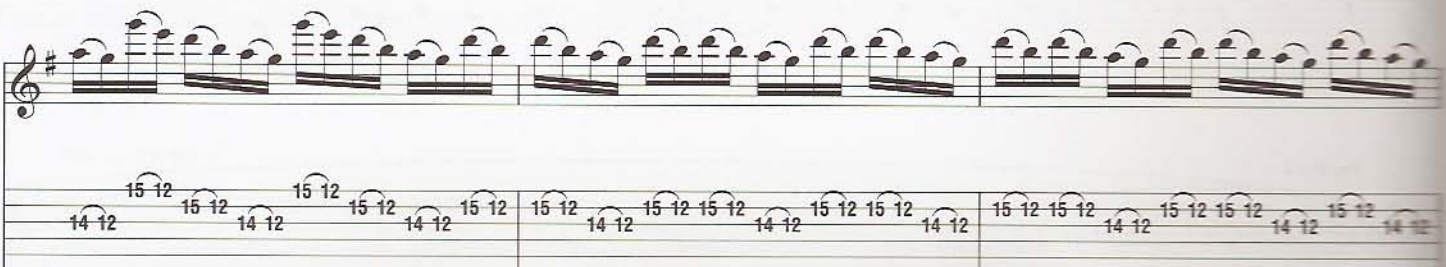
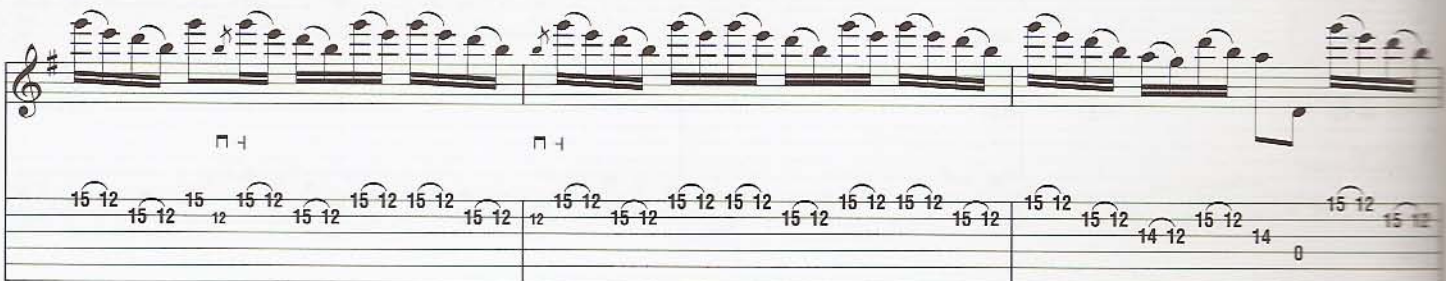
Pitch: G#

Gtrs. 4 & 5



Guitar Solo

Gtr. 3 tacet
Gtr. 5: w/ Riff A (4 times)
Em7



*Played behind the beat.

Interlude

w/ Voc. ad lib. (next 3 meas.)

Gtrs. 4 & 5

D5 D5/C# B5 N.C.

w/ Voc. ad lib. (next 3 meas.)

A5 E/G# F#5 N.C. D5 D5/C# B5

w/ Voc. ad lib. (next 3 meas.)

N.C.

A5

E/G#

F#5

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

N.C.

The second system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

Verse

Gtrs. 4 & 5: w/ Riff A (2 times)

Em7

The third system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

3. Read - y - made, read - y - made,

uh, rock - in' for the sake of slade. _____

Uh,

The fourth system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

read - y - made, read - y - made, _____

uh, lis - ten but don't be a - fraid. _____

I got a

*Gtrs. 4 & 5: w/ Riff D

The fifth system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

broth - er mak - in' trou - ble in the state of Cal - c - do - nia. _____

I wish I

*w/ octaver set for one octave above (next 8 meas.).

The sixth system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

knew an - oth - er way, but I'm gon - na have to clone ya. _____

Hell!

Gtr. 3: w/ Riff B (1 1/2 times)

Gtrs. 4 & 5: w/ Riff A (1 1/2 times)

E7

The seventh system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

Read - y - made, read - y - made,

uh, rock - in' for the sake of slade. _____

The eighth system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The vocal line starts with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is in 4/4 time, starting with a whole rest, followed by a half note G#4, a quarter note A5, and a quarter note F#5. The guitar line is marked with a 4/4 time signature.

Uh, read - y - made, read - y - made, _____

uh,

lis - ten but don't be a - fraid.

Gtr. 5

4 6 6 4 4 6 4 6 | 3 4 5 6 4 5 6

Gtr. 4

5 7 7 5 5 7 5 7 | 4 5 6 7 5 6 7 8

Chorus

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 3 tacet
Gtrs. 4 & 5: w/ Rhy. Fig. 1
G5

A5

And if I give to you my sec - ond sight... You got it.

Gtrs. 4 & 5: w/ Riff C
E5

Gtr. 1

mf

10/12

(12)

(12)

Gtr. 2

mf

11/12

(12)

(12)

Gtr. 3

mf

7/9

(9)

(9)

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtrs. 1, 2 & 3 tacet
 Gtrs. 4 & 5: w/ Rhy. Fig. 1

G5 A5 7

And if I stay the course, I'll stay the night. Come get it.

E5 N.C.

8va

Gtr. 1

fdbk

15/17 (17) (17)

Gtr. 2

fdbk

10/12 (12) (12)

Gtr. 3

fdbk

11/12 (12) (12)

Gtrs. 4 & 5

1/2

7 7 7 5 7 5 7 5 7 5 3 7 7 7 5 7 7 (7)

If

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 93

Gtr 1 (clean) (Reed organ) 10 sec.

*A Aadd9 A D E A

Riff A

mf w/ slide

End Riff A

TAB

14 (14) 12 (12) 10 (10) 7 (7) 9 (9) 10 10

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A

A Aadd9 A D E A

1. And

Verse

Gtr. 1: w/ Riff A (2 times)

A Aadd9 A

if I had a clue I'd know ex - act - ly what to do,

D E A Aadd9

if I were the wis - er of the two. And if I saw it all so clear I'd

A D E A

write it down and bend your ear, if I were the clear - er of the two.

Pre-Chorus

E A

We could take a walk in - to the can - yons of Fifth Av - e - nue,

Gtr. 1

9 10 (10) 9

Chorus

E A F G

sing and dance, just to name a few. All I

Riff B

A F G A

do, all I do.

End Riff B

Interlude

A Aadd9 A D E A

2. And

Verse

Gtr. 1: w/ Riff A

A Aadd9 A

if I heard the an - gels sing, I'd sing it back to you and bring

D E A

sound of heav - en ring - ing just for you. And

Aadd9 A

if I saw the sun — fall down I'd pick it up and make — a crown, —

Gtr. 1

12 (12) 10 (10) 9 9 9/10 (10) 9

D E A

one that was a per - fect fit for you.

10 10/12 (12) 10 10

Pre-Chorus

E A

We could take a walk — in - to the ap - ple or - chard by the school. —

10/12 12/14

E A E

We could make a lit - tle res - i - due. We could find a place _ to stay, a se -

12 (12) 10 10 10 12

A E A

- cret lit - tle hide - a - way. _ Spend a lit - tle time _ in - side of you.

12 14 12 (12) 10 10 (10) 5

Chorus

Gtr. 1: w/ Riff B

F G A F G A

All I do, All (All I do. do.)

F E F E F E

All eyes, all eyes, all eyes on

Gtr. 1

13 (13) 12 (12) 10 (10) 9 13 (13) 12 (12) 10

D5 Outro
F

you. (Hey, All I

10 8/10 13 13/15

D5 F D5

do, hey, all I do.

10 13 (13) 8 8/10

F D5 F D5

All I do, hey.) all I do.

rit.

13 13/15 10 13 (13) 8 8 8/10

Make You Feel Better

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately fast ♩ = 175

Em

Bm

C

G

Rhy. Fig. 1

Gtr. 1 (slight dist.)

End Rhy. Fig. 1

The intro features a guitar part in 4/4 time with a key signature of one sharp (F#). The guitar part consists of four measures, each with a specific chord indicated above: Em, Bm, C, and G. The guitar part is marked with 'Gtr. 1 (slight dist.)'. Below the guitar part is a corresponding bass line in TAB format, also in 4/4 time, with the same chord progression: Em, Bm, C, and G. The bass line is marked with 'TAB'.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

Bm

C

G

The first line of the verse melody is written in 4/4 time with a key signature of one sharp. The melody consists of eight measures, each with a chord indicated above: Em, Bm, C, and G. The lyrics are: "1. She's the one, she's the on - ly one. — She's got nipped back light, gon - na make me come. — I said,"

The second line of the verse melody continues the melody from the first line. The melody consists of eight measures, each with a chord indicated above: Em, Bm, C, and G. The lyrics are: "when I smile I'm a real - ly smile — I got dreams so wide like a coun - try mile. I said

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

Bm

C

G

The first line of the pre-chorus melody is written in 4/4 time with a key signature of one sharp. The melody consists of eight measures, each with a chord indicated above: Em, Bm, C, and G. The lyrics are: "now — I'll take it, it's bet - ter — for you. Some -

The second line of the pre-chorus melody continues the melody from the first line. The melody consists of eight measures, each with a chord indicated above: Em, Bm, C, and G. The lyrics are: "how — we'll make it 'cause that's what — we do.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

Bm

C

G

The first line of the verse melody is written in 4/4 time with a key signature of one sharp. The melody consists of eight measures, each with a chord indicated above: Em, Bm, C, and G. The lyrics are: "2. Pick a star in the o - pen sky. — I see you see me and that is why — I (Ah.) —

The second line of the verse melody continues the melody from the first line. The melody consists of eight measures, each with a chord indicated above: Em, Bm, C, and G. The lyrics are: "hop a - long to the cow - boy beat when I feel your fire jump up to meet. I said (Ah.) —

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Em Bm C

now I'll take it, it's bet - ter for

G Em Bm

you. Some - how we'll make it 'cause

C G

that's what we do.

Gtr. 1

Chorus

G D/A Em C/E

Some - thing out there where love is your on - ly friend and

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)

G D/A Em C/E

We are the ones that will make you feel bet - ter. And
(We are the ones that will make you feel bet - ter.)

G D/A Em

some - one to spare when love is the

C/E G D/A

on - ly end and We are the ones that will
(We are the ones that will

Em C/E

make make you feel bet ter.
make make you feel bet ter.)

Gtr. 1

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em Bm C G

Oh yeah!

Em Bm C G

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Em Bm C G

3. In the world that has run a - mok, I got to set my sights just to get struck. I,
(Ah.)

Em Bm C G

I walk a - way from the rank and file, uh, with a punched out mouth and a pack of style. I said,
(Ah.)

Em Bm C G

Voc. Fig. 1 End Voc. Fig. 1

She's the one, she's the on - ly one to make me search my - self un - til I'm done and
(Ah.)

Em Bm C G

tell me now in a tel - e - gram, uh, do the sea of stars make a dis - a - gram? And
(Ah.)

Chorus

1st time, Gr. 1: w/ Rhy. Fig. 2 (4 times)
2nd time, Grs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

G D/A Em C/E

Some - thing out there _____ where love is _____ your on - ly friend and _____

G D/A Em C/E

We are the ones that _____ will make you _____ feel bet - ter. _____ And
(We are the _____ ones that _____ will make you _____ feel bet - ter.) _____

G D/A Em C/E

some - one to spare _____ when love is _____ the _____ on - ly end and _____

G D/A Em C/E

we are the _____ ones that _____ will make you _____ feel bet - ter. _____

To Coda

Bridge

D/A Em

Oh, _____ yeah. _____

Gr. 1

C/E Am/E C/E

Hey, _____ yeah, _____ yeah. _____

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Em

Bm

C

G

Oh yeah!

Gtr. 2 (dist.)

Em

Rhy. Fig. 3

Bm

C

G

End Rhy. Fig. 3

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

Bkgd. Voc.: w/ Voc. Fig. 1

Em

Bm

C

G

4. So a - live, I ar - rive on dust. You could search my mind for the red on rust. — I said

Bkgd. Voc.: w/ Voc. Fig. 1

Em

Bm

C

G

take me there and she real - ly cares. — Ah, lights up for me, gon - na hear my prayers. — I said

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 2: w/ Rhy. Fig. 3 (1 1/2 times)

Em

Bm

C

now — I'll take it, it's bet - ter — for

G

Em

Bm

you. Some - how — we'll make it 'cause

C G

that's what we do.

Gtrs. 1 & 2

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 3/4 times)

G D/A Em C/E G

We are the ones that will make you feel bet - ter. Well, we are the

Gtr. 3 8va (dist.)

f

D/A Em C/E G D/A

ones that will make you feel bet - ter. We are the ones that will

8va

fdbk.

Em C/E G D/A Em

make you feel bet - ter. Well, we are the ones that will make you feel

8va

loco

Free time
G

C/E
rit.

bet - ter _____ now. _____

Gtr. 3

rit.

14 (14) (14) 12 (12)

fdbk.

Gtrs. 1 & 2

rit.

Gtr. 3

fdbk. -----

(12) X X

Gtr. 2

fdbk.
w/ slapback delay

** -----

w/ bar -----

+1/2

(0) (0) (0) (0) (0) (0) (0) (0)

**Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10.
Flip the pickup selector switch in the rhythm indicated to simulate the re-attack.

Gtr. 1

pp

Animal Bar

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 148

D

Rhy. Fig. 1

G/D

Gtr. 1 (clean)

(Bass)

p *mf*

w/ heavy reverb

p

*Vol. swell

A/D

G/D

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D

G/D

1. Nev - er twen - ty one when ev - 'ry - one's a sail - or, — com - ing up strong at the an - i - mal bar.

A/D

G/D

Ev - er lov - ing mug of Mis - ter Nor-man Mail - er, — turn an - oth - er page at the an - i - mal bar. And it

D

G/D

won't be long. — No, it won't be long. — No, it

A/D

G/D

won't be long — be - cause it can't — be long. —

D A/D

I, I, I, cry ____ of i - so - la - tion but I, I, I, the high ____ of med - i - ta - tion. Uh,

Rhy. Fig. 2

Gtr. 1

10 10 11 0

*Harmony vocal w/ Leslie simulator set for sixteenth-note regeneration. (next 16 meas.)

G/D D

I, I, I, for sweet ____ pre - cip - i - ta - tion. ____ I, I, I, the high ____ of de - pri - va - tion. And it

End Rhy. Fig. 2

7 0 0

Gtr. 1: w/ Rhy. Fig. 2 (1st 6 meas.)

A/D

won't be long. ____ No, it won't be long. ____

G/D

____ No, it won't be long ____ be - cause it

D

can't ____ be long. ____

Gtr. 1

10 10 11 0

Chorus

2nd time, Gtr. 2 tacet
3rd time, Gtrs. 5 & 6 tacet

Bm

*Voc. Fig. 1

Em

End Voc. Fig. 1

Rain on my frus - tra - tion. Stake my claim, now break this.
(Ba, ba, da, ba, ba, ba, da, ba.)

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

mf

*Applies to downstemmed part.

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3

Bm

Em

Wash me down, my sta - tion makes more rain for - sak - en.

Bm

Em

In be-tween the sky and ev -'ry piece of the earth. One, two, three! Let's break this!
(Ba, ba, da, ba, ba, ba, da, ba, ba, ba, da, ba.)

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1

**3rd time, Lead vocal w/ Leslie simulator.

To Coda 1

To Coda 2

Gtr. 1: w/ Rhy. Fig. 4

Bm

Em

1., 2. Run - nin' through the mud, I got - ta feel - ing of worth. }
3. In be - tween the sky and ev -'ry piece of the earth. }
Ba, ba, da, ba, ba, ba, da, ba.)

***3rd time, as before.

Interlude

Gtr. 1: w/ Rhy. Fig. 1

D

G/D



A/D

G/D



Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D

G/D



2. All a-board the ship 'cause you're gon-na need an ark. When the wet comes down, you'll be swim-ming like a shark.

A/D

G/D



Mop-ping up the pain and I'm a lit-tle old-er. Right as rain at the an-i-mal bar. And it

D

G/D



won't be long. No, it won't be long. No, it

A/D

G/D



won't be long be-cause it can't be long.

Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)

D

A/D



I, I, I, the cry of i-so-la-tion. I, I, I, the high of med-i-ta-tion. And

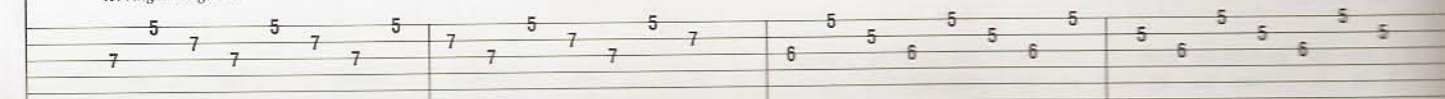
Riff A

Gtr. 2 (clean)



mf

w/ auto-wah
let ring throughout



*Harmony vocals w/ Leslie simulator as before. (next 16 meas.)

G/D D

I, I, I, for my pre - cip - i - ta - tion. I, I, I, the high of de - pri - va - tion. And it

End Riff A

3 3 3 3 3 3 2 2 2 2 3 2 2 3

4 4 4 4 4 4 2 2 2 2 3 2 2 3

Gtr. 2: w/ Riff A

A/D

won't be long. No, it won't be long.

G/D

No, it won't be long be - cause it

D

can't be wrong.

Gtr. 1

14 15 14 0

Gtr. 2

2 2 3 2 3 2 3 2 2 3 2 3

⊖ Coda 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

D

Em

One, two, — three! For - sake this!
— ba, ba, da, ba.) —

Gtr. 3 (dist.)

8va -----

mf

fdbk.

1/2
14 (14) (14) (14)

Gtr. 4 (dist.)

mf

15

G/D

A/D

D

8va-

Bridge

Gr. 3 & 4 tacet

B5 **A5** **G5** **A5**

Rain - drops - will fall from the sky,

Gr. 1 Riff B

12 10 7 9 (9) (9)

1 1 1/2 1 1 1/2

3

*Chord symbols implied by bass. (next 32 meas.)

B5 **A5** **G5** **A5**

steal - ing their shape from your eye.

End Riff B

12 10 7 9 (9) (9)

1 1 1/2 1 1 1/2

3

B5 **A5** **G5** **A5**

Now we can all get some sleep. The

Riff C End Riff C

12 10 11 10 12 10 14 12

B5 A5 G5 A5

wa - ter, the wa - ter, the wa - ter sav - ing us from the heat.

Gtr. 5 (clean)

8va

mp

Harm. -
w/ phaser
let ring throughout

Gtr. 6 (clean)

mp

w/ phaser

12 (15)

Gtr. 1

12 10 11 10 11 (11) (11) (11) (11)

1/2 1/2 1/2 1/2

Gtr. 1: w/ Riff B

B5

A5

G5

A5

Some things will die in their place,

Riff D

End Riff D

Gtr. 5 8va

Harm.

7

7

7

12

7

4

Riff D1

End Riff D1

Gtr. 6

(12) (15)

Gtr. 5: w/ Riff D
Gtr. 6: w/ Riff D (2 times)

B5 A5 G5 A5

oth - ers will leave lit - tle trace. And

Gtr. 1: w/ Riff C
B5 A5 G5 A5

fi - re will come, find its day. The

Gtr. 5 8va

Harm.

Pitch: G D G G D G

*Harmonic located one-quarter the distance between the 3rd & 4th frets.

D.S. al Coda 2

B5 A5 G5 A5

wa - ter, the wa - ter, the wa - ter wash - ing it all a - way.

Gtr. 5 8va

Harm.

Pitch: G D G

Gtr. 6

(12) (15) 12

Gtr. 1

grad. release 1 1/2 (12)

12 10 11 10 12 (12)

**w/ Leslie simulator as before.

⊕ Coda 2

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Bm

Em

In be-tween the sky and ev-'ry piece of the earth. _____ One, two, _ three! Let's break this!

Gtr. 1

hold bend

1 10 9 (9) 7

7 9 7 9 9 7 9

*As before.

Bm

Em

In be-tween the sky and ev-'ry piece of the earth. _____ One, two, _ three! For - sake this!

Gtr. 7 (dist.)

f

14 15 14 12

Gtr. 1

1 10 9 (9) 7

7 9 7 9 9 7 9

**As before.

Outro-Guitar Solo

Half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D

G/D

Gtr. 7

14 17 15 14 12 15 14 12 (12) 10 10

16 14 12 11 14 12 11 9

A/D

(10) 8 (8) 7 7 7 8 10 8 7 7 (7) 8 10 7 8 9

D

14 14 15 14 14 14 (14) 19 19 19 (19) 17 14 14 19 20 17 15 17 15 14 15 14 15 14

8va

3

3

let ring ---

G/D

12 12 14 17 17 (17) 15 17 15 14 15 15 14 15 14 16 14 16 14

8va

3

A/D

loco

G/D

(14) 12 (12) 10 11 11 7 9 9 (9) 7 9 7 (7) 6

1

1

rit.

D

Gtr. 1

(6) (6)

Gtr. 7

(6) (6)

Gtr. 1: w/ Riff C (1st 4 meas.)

F#m A5/E D5 A

Uh, so much _ I, uh, wish I _ could, uh, so man - y I wish I _ would.

F#m A5/E Bm9

Uh, so much _ I wish I _ could count on you not to de - feat me.

Gtr. 1 Riff D End Riff D

let ring ----- let ring ----- let ring ----- *f*

16 14 16 16 14 14	14 14 14 14 14	12 14 12 14	14 14 14 14 14 14 X X
			14 14 14 14 14 14 X X

Chorus

A5 E5 B5

Please don't turn a - way _ a - gain. _

Rhy. Fig. 1 End Rhy. Fig. 1

w/ dist.

14 14 16 16 14 14 X X	9 9 11 11 9 9 X X	16 16 18 18 16 16 16	16 16 16 18 18 16 16 X X
14 14 14 14 14 14 X X	9 9 9 9 9 9 X X	16 16 16 16 16 16 16	16 16 16 16 16 16 16 X X

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

A5 E5 B5

Please don't turn me _ in - to them. _

A5 E5 B5

Please don't turn a - way _ a friend. _

To Coda

A5 E5 B5

Please don't turn me _ in - to them. _ Ti, ti, tee.

F_{max}/D F_{max}/D

NE

 $F^{\frac{1}{2}}m/D$

N.C.

GE

[illegible]

F#5

F#5

3. Stand _ by for the great e - clipse. _ Rip it out, now,

shake your hips. I'm back - in' off the a -

Am

C#maj7

Gtr. 1: w/ Riff C (1 1/2 times)

 $F\sharp_m$

A/E

Dmaj7

A

So much — I wish I — could, uh, so man - y I wish I — would.

Riff E

End Riff E

Gtr. 2 (clean)

mf

[illegible]
$$F\#_m$$

A/E

B

Bm7

B6

Uh, so much_ I wish I___ could count on you not to com - plete me.

Gtr. 2: w/ Riff E

 $F\#_m$

A/E

Dmaj7

A

Uh, so much — I, I wish I — could, uh, so man — y I, I wish I — would.

D.S. al Coda

Gtr. 1: w/ Riff D

 $F^{\#}_m$

A/E

Bm₉

Uh, so much _ I wish I _ could count on you not to de - feat me.

Gtr. 2

Gtr. 2

14 14 14 14 14 14

14 14 14 14 14

14 14 14 14 14

B5

A5



What you wan - na do a - bout it? Please don't turn a - way
(Please don't turn a - way)

E5

B5



a - gain.
a - gain.)

A5

E5

B5



Please don't turn me in - to them. What you gon - na give in now?

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

A5

E5

B5



Aw, now.

8va

Gtr. 3 (dist.)



f

17

1/2

19

19

17

16

19

1/2

19

(19)

A5

E5

B5

8va

Gtr. 3



17

1/2

19

17

19

1/2

19

19

(19)

17

17

19

1

19

(19)

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2



14

14

16

16

14

14

9

9

11

11

9

9

16

16

18

18

16

16

18

18

16

16

18

18

16

16

Gtr. 1: w/ Rhy. Fig. 2

A5

E5

B5

8va

Gtr. 3

loco

P.S.
w/ wah-wah

Free time

Gtr. 3

A5

E5

B5

rit.

Gtr. 1

rit.

N.C.

Woo!

Oo. —

grad. release

1 1/2

2

Storm in a Teacup

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately ♩ = 103

*Gm7

Rhy. Fig. 1

Gtr. 1 (clean)

Spoken: Oh, good God

*Chord symbols reflect implied harmony.

**T = Thumb on 6th string

in heaven almighty.

Heavens to mergatroid,

End Rhy. Fig. 1

we've got a cataclysmic situation developing.

Somebody get down here now!

Gtr. 1: w/ Rhy. Fig. 1

Verse

Gm7

1. Spoken: Come on, come on, ba - by, let me show you what I'm talk - in' 'bout.

You
(Roo tay, woo tay, git — ti, ga ta, goo tay.

Gtr. 1

Riff A

End Riff A

Story in a Testis

try to be a la - dy, but you're walk - in' like a so - ur kraut.

Look a, look a, like a, like a, like you wan - na get some.

nev - er tell a lie, then you nev - er have to play dumb.

Gtr. 1

^{*}Gm

Dirt - y ba - by, time, - you're gon - na take some.

Gtr. 1 *8va-*

Gtr. 2 (clean)

*Chord symbols reflect overall harmony.

$$F \xrightarrow{\quad} G$$

Lit - tle la - dy, hearts, — you're gon - na break some.

Kind - a shad - y, tears, - you're gon - na fake some.

874

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]

Gm

Dirt - y ba - by, got ____ a sit - u - a - tion.

Pret - ty ba - by, o - pen in - vi - ta - tion.

8va

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with a repeat sign at the end of the first measure. The lyrics 'The Rose Tree' are written below the staff.

[illegible][illegible]

F#m/G

loco

Chorus

Gtrs. 1 & 2 tacet

C5

Bb5

F5

G5

C5

Bb5

Rhy. Fig. 2

Gtr. 3 (dist.)

mf

E5

G5

C5

B5

F4

G5

To Coda

C5 Bb5 D5 F5

A ti - ny storm in your tea - cup, girl. _____

End Rhy. Fig. 2

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5

Rhy. Fig. 3

Spoken: Oh,
End Rhy. Fig. 3

Interlude

God. Oh, no.

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3 tacet

Gm7

Oh, no. It's getting worse, worse by the minute. Uh, uh, we're down here at Division and Fifth Street. Somebody send for backup.

Verse

please, now!

Gtr. 1: w/ Riff A (3 times)

Gm7

2. Ev - 'ry oth - er day you say you're gon - na have to bur - y 'em.

(Roo tay, woo tay, git — ti, ga ta, goo tay.

Fa - mous last words spo - ken from the la - ser - i - um.

Roo tay, woo tay, git — ti, ga ta, goo tay.

De -

scend - ants had a rec - ord say - in' some-thin' 'bout Mi - lo.

Roo tay, woo tay, git — ti, ga ta, goo tay.

You can

take the A train, but you're gon - na have to lie low. Roo tay, woo tay, git__ ti, ga ta, goo tay.)

Gtr. 1

T T-----| T-----| 1/4 T T-----|

3 5 3 3 5 5 3 5 X 5 X 5 3 5 3 5 5 5 5 5 5 0 0

Chorus

Gtr. 1 tacet
Gtr. 3: w/ Rhy. Fig. 2

C5 Bb5 F5 G5 C5 Bb5

I know__ you can strad - dle the at - mos - phere. A ti - ny storm in your

Gtr. 4 (dist.)

f 17 18 17 (17) (17) (17) (17) *fdbk.*

Pitch: F

F5 G5 C5 Bb5 F5 G5

tea - cup, girl. Yeah! I know__ you can bat - tle the mass - es, dear.

10 11 10 (10) (10) (10) 5 6 5

C5 Bb5 D5 F5

A ti - ny storm in your tea - cup, girl.

(5) (5) (5) 3 (3) 5 (5) 2 1/2 (2) (2)

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5

Yeah. Woo! Yeah. Woo! Yeah. Woo! Yeah.

w/ bar rake w/ bar

(2) (5) 0 8 10 8 10 0 10 (18) (18) (18)

Interlude

Gr. 1: w/ Riff A
Gr. 4 tacet

Gm7
Riff B

Gm7/F

Gr. 5 (dist.)

The first system of the musical score is for the piano part. It consists of two staves. The top staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4 and a quarter note A4, both marked with a mezzo-forte (*mf*) dynamic. The second measure contains a half note B4. The third measure contains a half note C5. The bottom staff is a bass line with a whole note G3 in the first measure, a whole note A3 in the second measure, and a whole note B3 in the third measure. The system ends with a double bar line.

Gm7/D

Gtr. 5

Gm7/C

End Rift B

Gtr. 1

[illegible]

Gm7

F

[illegible]

Gtr. 9
(dist.)

mf

mf


Gtr. 8
(dist.)
divisi

mf

The image shows a musical score for guitar. At the top left, the instrument is identified as 'Gtr. 8' with '(dist.)' and 'divisi' below it. A dynamic marking '*mf*' is placed to the right. The score consists of two staves. A double bar line is present. The first measure after the bar line is circled and contains two notes: '10' on the first staff and '11' on the second staff. The second measure contains two notes: '10' on the first staff and '12' on the second staff.

Gtr. 7
(dist.) *mf*

Gtr. 6
(dist.) *mf*
divisi



5 7
7 8

5
7

Gtr. 1

The image shows a musical score for guitar 1. The top staff is a standard musical notation in G major (one sharp) and 4/4 time. It features a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. There are two measures of rests indicated by dashed lines with a 'T' above them. The bottom staff is a fretboard diagram with six strings and 12 frets. It uses 'X' to indicate fretted notes and numbers to indicate fingerings. A specific fingering sequence for a triplet is shown with arrows and the number '1/2'.

Dm

C

First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with various ornaments (trills, mordents, grace notes) and slurs. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various ornaments and slurs. The system is divided into two measures by a double bar line.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with various ornaments and slurs. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various ornaments and slurs. The system is divided into two measures by a double bar line.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with various ornaments and slurs. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various ornaments and slurs. The system is divided into two measures by a double bar line.

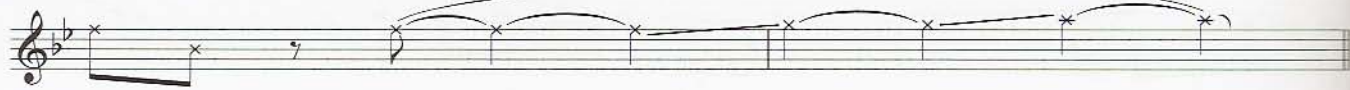
Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with various ornaments and slurs. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various ornaments and slurs. The system is divided into two measures by a double bar line.

⊕ Coda

Gtr. 3: w/ Rhy. Fig. 2 (last 2 meas.)

D5

F5



tea - cup,

girl.

Outro-Guitar Solo

G5

F5

G5

F5

G5

F5

G5

F5

G5

F5

G5

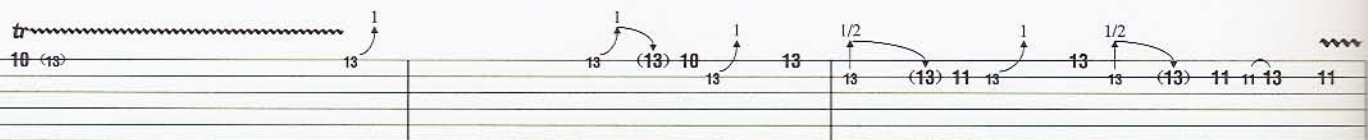
F5

Gtr. 4

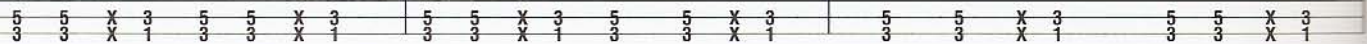
8va-

loc

w/ tremolo & Moogerfooger ring modulator



Gtr. 3



Free time

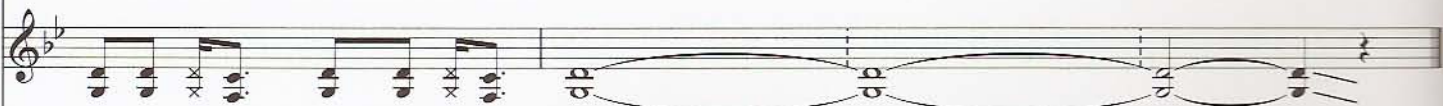
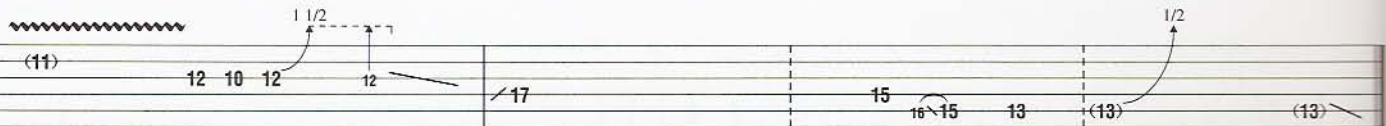
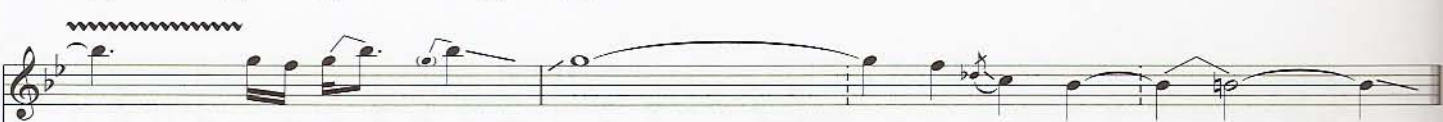
G5

F5

G5

F5

G5



We Believe

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 102

*Em

D

Em

D

End Riff A

Gtr. 1 (clean)

Riff A

Em D Em D Em D Em D

eyes for sight, _ three times I pray. _ (Oo.) _ So-da pop, _ we got-ta set up shop. _ And when the

Em D Em D

Gtr. 1: w/ Riff B (2 times)

weath-er come, _ we got a pres-sure drop. _ We don't know, _ but ev - 'ry day I go _ to see what

Em D Em D Em D

Gtr. 2 tacet

I can bring _ in-to a cam - e - o. Oh, oh, oh, no, ba, da, da, de, doh, poh. _ (Oh.) _

Gtr. 2 (slight dist.)

mf

16 15 17 14 12 14 12 (12)

Chorus

Em G6 Asus2

We be - lieve, _ we be - lieve. _

Riff C

Gtr. 1

f w/ dist.

12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12

Verse

Gtr. 1: w/ Riff A (2 times)

Gtr. 3 tacet

Em

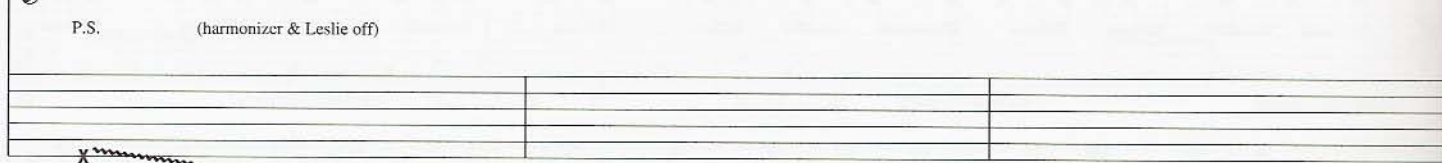
D

Em

D

Em

D



Gtr. 1: w/ Riff B (2 times)

Em

D

Em

D

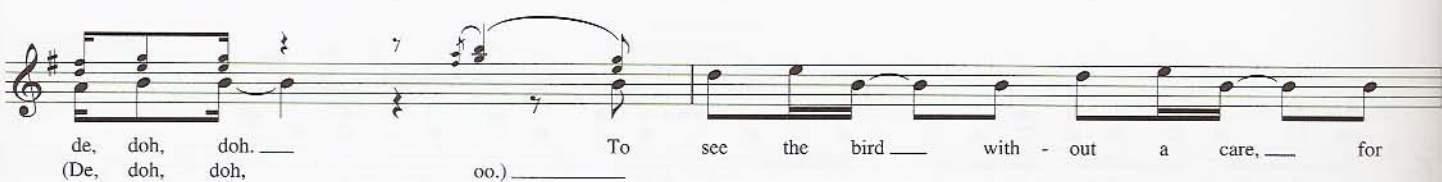


Em

D

Em

D



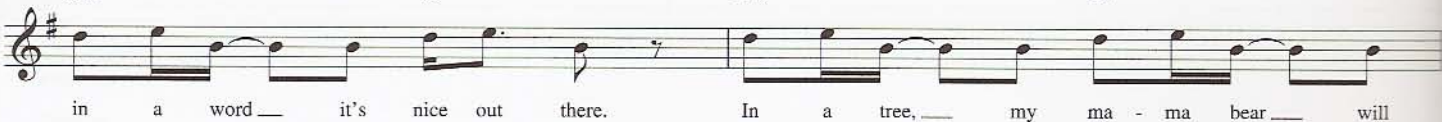
Gtr. 1: w/ Riff A (2 times)

Em

D

Em

D



Em

D

Em

D

Em

D



Interlude

Emaj7

Em

Am(add9)

G

Interlude

Chords: Emaj7, Em, Am(add9), G

Vocals: Hm., Yeah., Um., Woo!

Gtr. 2: 12 (12) (12) (12) 14 15 14 (14) 12 14 14 14 12 14 12

Gtr. 1: 12 12 12 11 11 12 14 14 12 12 15

Guitar Solo

Gtr. 1: w/ Riff A (2 times)

Em

D

Em

D

Gtr. 2: 14 14 14 14

Gtr. 3: w/ heavy reverb w/ bar *f* *pp*

*Vol. swell

Gtr. 3 tacet

Chords: Em, D, Em, D

Gtr. 2: 14 (14) 12 14 12 14 14 12 14 12 14 14 (14) 12 12 14 12 (12)

Verse

Gtr. 1: w/ Riff B

Gtr. 2 tacet

Em

D

Em

D

3. Boom - er - ang in - to a big - ger bang. A lit - tle cry of love be - cause they can - not sing.

Em D Em D

Cher - o - kee, — what did the phar-a-oh see? — An - oth - er time and space, — an - oth - er place to be. —
(Oo.) —

(Ah.)

Gtr. 1

Chorus

*Gtr. 1: w/ Riff C

Em G6 Asus2 G6 Em G6

We be - lieve, — we be - lieve. — We be - lieve, —

*Dist. on

Asus2 G6

we be - lieve. —

Gtr. 1

Gtr. 2

*Gtr. 4 (dist.)

f

*Doubled throughout.

Em

G6



We be - lieve,

8va



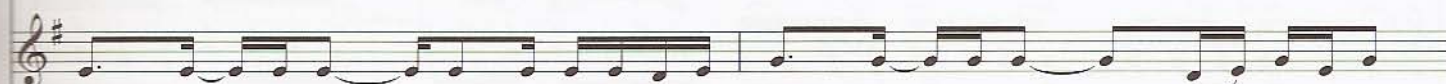
12 17 12 12 12 17 12 12 12 14 12 12

8va



15 17 17 17 15 17 15 15 15 15 19 15 17 15 17 15

Harm.



7 7 7 7 7 7 7 7 5 7 5 5 5 5 5 7 5 7 5

Asus2

G6



we be - lieve. Now,

8va



12 17 12 12 12 17 12 12 12 14 12 12 12 17 12 12 12 14 12 12

8va



17 17 17 17 17 17 15 17 15 15 15 15 17 17 15 17 15



7 7 7 7 7 9 7 5 7 9 7 5 5 5 5 5 9 7 5 7 5

Asus2 G6

we be - lieve.

8va

Interlude

Gtr. 2, 4 & 5 tacet

Em D Em D Em D Em D

Yeah. _____

Gtr. 1

grad. bend (dist. off)

1/2 1 1/2 1/2

14 14 14 (14)

The interlude features a guitar part with a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a wavy line indicating a gradual bend. The bass clef has a wavy line indicating a gradual bend. The notation includes a 'grad. bend' instruction and a '(dist. off)' instruction. The fret numbers 14, 1/2, 1, 1/2, and 1/2 are indicated. The bass line has a '14' fret marker and a '(14)' fret marker.

Verse

Gtr. 1: w/ Riff A (2 times)

Em D Em D

4. The mo - tive, the meas - ure, the pur - pose, the pleas - ure.

Em D Em D

The risk, ___ is it worth ___ it? The disc, ___ is it per - fect?

Em D Em D

I found _ you a - mongst _ them, the flow - er with young _ stem.

Gtr. 1

5 3 5 3

9 12 9 10 9 12 9 10 9 12 9 10 9 12 9

The verse features a guitar part with a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a wavy line indicating a gradual bend. The bass clef has a wavy line indicating a gradual bend. The notation includes a 'grad. bend' instruction and a '(dist. off)' instruction. The fret numbers 14, 1/2, 1, 1/2, and 1/2 are indicated. The bass line has a '14' fret marker and a '(14)' fret marker.

Em D Em D E5

Dis-par - age, the bro - ken. The mar - riage, e - lop - in'.

Gtr. 1

5 3 5 3

9 12 9 10 9 12 9 10 9 12 9 10 9 12 9

pp

The verse features a guitar part with a melodic line in the treble clef and a bass line in the bass clef. The treble clef has a wavy line indicating a gradual bend. The bass clef has a wavy line indicating a gradual bend. The notation includes a 'grad. bend' instruction and a '(dist. off)' instruction. The fret numbers 14, 1/2, 1, 1/2, and 1/2 are indicated. The bass line has a '14' fret marker and a '(14)' fret marker.

Turn It Again

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 111

*Gm

Rhy. Fig. 1

Gtr. 1 (clean)

mf

TAB

11 11 X X 10/13 11 X X 11 12 X X 11 12 10/13 11 X X 11 12

*Chord symbols reflect overall harmony.

**F/G

Cm/G

End Rhy. Fig. 1

X X 10 10 X X 10/13 10 X X 10 10 X X 10/13 10 X X 10 10 X X 8 8 X X 8/10 11 X X 8 10

**Bass plays G.

Gm

X X 8 8 X 8 X X 8/10 11 X X 8 10 X X 11 11 X X 10/13 11 X X 11 12 X X 11 12 X X 11 12 11 11 X X 11 12

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gm

F/G

1. Some of us get a lit - tle and some _ a lot. We've got to make due with what - ev - er _ we got.

Cm/G

We get it hot, we cool it down and then we pass it a - round.

Gtr. 1

X X 8 8 X 8 X X 8/10 11 X X 8 10 X X 8 8 X 8 X X 8/10 11 X X 8 10

Gm

Gtr. 1: w/ Rhy. Fig. 1

F/G

Cm/G

Rhy. Fig. 2

Gtr. 1

Gm

D7

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1

Gm

F/G

*Voc. Fig. 1

*Refers to upstemmed voc. only.

Cm/G

Gtr. 1

End Voc. Fig. 1

**Vol. swell

Gtr. I tacet
Gm

*Composite arrangement

Gm/F

[illegible]

C5

I turn to you, I turn in - to and then I turn it a - gain.

Gm D7^{#5}₉

To Coda

End Riff A

Gtrs. 2 & 3: w/ Riff A (1st 4 meas.)

Gm Gm/F

Here — we go, all — we know, heav - y load, start — to float.

C5

With - out a doubt, we turn it out and then we turn it a - gain.

Riff B

Gtrs. 2 & 3

End Riff B

hold bend

Gm

D7^{#5}_{#9}

Woo! _____

15 17 17 17 17 15 17 15 17 16 15 17 15 17 16 15 15 17 15 17 16 15 17 16 15

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3 tacet

Gm

F/G

2. I've come to learn what-ev-er time I can find__ to spend tak-ing flight in-to what-ev-er light__ we bend.

Cm/G

Out on the street, I get a beat and then I turn it to ten.__

X X 8 8 X X 8 10 11 X X 8 X X 8 8 X X 8 10 11 X X 8 10

Gm

Uh, lace boots and the la-dies of Ka-zakh-stan, kick 'em high to the sky. All of this just be-cause__ we can.

X X 11 11 X X 10 13 11 X X 11 X X 11 11 X X 11 10 11 11 X X 11

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1

F/G

Uh, lace boots and the la-dies of Ka-zakh-stan, kick 'em high to the sky. All of this just be-cause__ we can.

Cm/G

I turn to Cu - ba then A - ru - ba then the Do - min - i - can. —

The first system contains a vocal melody in C minor with a G bass note, and two guitar parts. The guitar parts include chords and melodic lines with fret numbers (8, 10, 11) and a 10/13 bend.

D.S. al Coda

Gm

The second system shows a vocal line and two guitar parts. The guitar parts are mostly rests, with some chords and a 10/13 bend.

Gtr. 1

The third system continues the vocal melody and guitar accompaniment. The guitar parts include chords and melodic lines with fret numbers (10, 11, 12, 13) and a 10/13 bend.

Gtr. 2

The fourth system features a vocal line and two guitar parts. The guitar parts include a long sustained note with a crescendo from *pp* to *f*, and a 17th fret mark.

Gtr. 3

The fifth system shows a vocal line and two guitar parts. The guitar parts include chords and melodic lines with fret numbers (13, 12) and a 17th fret mark.

⊕ Coda

Gtrs. 2 & 3: w/ Riff A (1st 4 meas.)

Gm

Gm/F

Here — we go, all — we know, heav - y load,

(Two things I want to say — now. You made it all —

Gtrs. 2 & 3: w/ Riff B

C5

start ___ to float. With - out a doubt I turn it out and then we turn it a - gain. ___

___ o - kay ___ now. I need to know ___ that you ___ are there.)

Gm

D7₁₅₉

Bridge

Gtrs. 2 & 3 tacet

Gm

F

We got _____ to move _____ it if _____ we want to do _____ our best. _____

*Gtr. 4

mp

6 8 10 11 10 8 6 8
8 10 11 13 11 10 8 10
7 8 10 12 10 8 7 10

*Synth. acc. for etc.

Cm

We got to shake it if we

(8 10 10) 1 5 6 8 8 10 6 5 6 5 3

Gm D7^{#5}₉

want to keep it fresh. Huh.

10 13 11 12 11 12

Gtr. 5 (clean) *mf*

11 15 11 12 11 12

Gtr. 6 (clean) *mf*

8 11 11 12 11 12

Gtr. 4

8 11 11 12 11 12

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4 tacet

Gm

F/G

3. I'm turn - in' down all the heav - y psy-chol - o - gy to cut a rug, and I

Rhy. Fig. 3

Gtr. 5

X X 11 11 X X 11/15 11 X X 11 X X 11 11 X X 11/15 11 X X 11 X X 10 10 X X 10/13 10 X X 10

Gtr. 6

X X 11 11 X X 8/11 11 X X 11 X X 11 11 X X 8/11 11 X X 11 X X 10 10 X X 10/14 10 X X 10

Gtr. 1: w/ Rhy. Fig. 2

Cm/G

make no a - pol - o - gy. I turn a cheek, I turn a key and then I turn it for free.

End Rhy. Fig. 3

X X 10 10 X X 10/13 10 X X 10 X X 8 X 8 X X 8/11 8 X X 8 X X 8 8 8 X X 8/11 8 X X 8

X X 10 10 X X 10/14 10 X X 10 X X 8 X 8 X X 8/12 8 X X 8 X X 8 8 X X 8/12 8 X X 8

Gm D7^{#5}₉

hoo.)

Gtr. 6 8va

Gtr. 1

Gtr. 5

Gtr. 2

Gtr. 3

17

11 12

Detailed description: This is a musical score for guitar, likely for an electric guitar, featuring five guitar parts (Gtr. 1-5) and a vocal line. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains Gtr. 6, Gtr. 1, and Gtr. 5. Gtr. 6 plays a continuous eighth-note pattern, with a section marked '8va' (octave up). Gtr. 1 and Gtr. 5 play similar eighth-note patterns with some rests. The second system contains Gtr. 2 and Gtr. 3. Gtr. 2 is mostly silent, with a dynamic marking 'p' (piano) to 'f' (forte) indicated. Gtr. 3 plays a few notes at the end of the system. Fret numbers are written below the notes for many of the guitar parts. The page number '17' is visible at the bottom right of the second system.

Gtrs. 1, 5 & 6: tacet
Gtrs. 2 & 3: w/ Riff A (7 1/2 times)

Gm/F

All — my friends like — to spend days — on end on — the mend.

C5

Gm

D7^{#5}_{#9}

I turn to you, I turn in - to and then I turn it a - gain.

Gm

Gm/F

Here — we go, all — we know, heav - y load,

(Two things I want to say — now. You made it all —

Gtrs. 2 & 3: w/ Riff B

C5

start — to float. With - out a doubt, we turn it out and then we turn it a - gain. —

— o - kay — now. I need to know — that you — are there.)

Gm

D7^{#5}_{#9}

Gtrs. 2 & 3

[illegible]

Outro-Guitar Solo

Gtr. 3: w/ Riff A (1 1/2 times)

Gm

Gm/F

Gtr. 2

w/ wah-wah

C5

Gm

D7^{#5}_{#9}

8va

Gtr. 7 (dist.)

Gtr. 2

Gtr. 8 (dist.)

p

**w/ octaver

mf

*Vol. swell

**Set for one octave above

Gtr. B: w/ Riff A (1st 4 meas.)

Gm

8va

Gtr. 7

13 15 15 15 15 17 15 17 (17) 15 18

Riff C

Gtr. 2

10 11 11 11 11 12 10 12 (12) 10 10

Gm/F

8va

13 15 15 15 15 17 15 17 (17) 15 18

10 11 11 11 11 12 10 12 (12) 10 10

End Riff C

Gtrs. 3 & 8: w/ Riff B

C5

8va

13 15 15 15 15 18 18 (18)

10 11 11 11 11 13 (13) 11 10 12 12 12 12 11 (11)

Gm

D7^{#5}₉

8va

Gtr. 7

Gtr. 2

*Gtrs. 3 & 8

*Composite arrangement

Gtr. 2 tacet

Gm

loco

Gtr. 8 tacet

Gtr. 7

Gtr. 3

Gtr. 8

Gr. 7 *And*

6 5 3 6 3 3

1 1/2 1 1/2 1 1/2 1 1/2 7

(20) 20 20 20 20 20 20 18 20 20 20 20 20 20 18 20 20 20 20 20 18 20 18 20 18 18 20 18 20 19

Gtr. 3

17 (17)

The image shows a musical score for guitar 3. The top staff is a single five-line staff with a treble clef and a key signature of one flat (B-flat). It contains two measures. The first measure (measure 17) starts with a whole note chord consisting of G2, B-flat2, and D3, followed by a half note G2, and ends with a quarter rest. The second measure (measure 18) contains a whole rest. Below the staff, the measure numbers '17' and '(17)' are printed, with a diagonal line through the second '(17)'. The bottom of the image shows the beginning of a second system of staves, which are currently empty.

[illegible]

Gm

D7^{#9}

8va-

loco

18 15 17 15 15 17 15 18 0 17 17 15 17 15 17 17 17 15 17 15 17 15 17 15 17 15

0 17 15 17 17 15 17 15 17 15 17 15

[illegible]

Gtr. 8

Gr. 8

mp *mf*

15 17 15 18 15 17 15 15 17 15 18 15 17 15 17 15 17 15 15 18 15 17 15 15 17 15 18 15 17 15 17 15 15 18 15 17 15 17 15 15 18 15 17 15 17

Gr. 2

The musical score for guitar 2 shows measures 10, 11, and 12. Measure 10 contains a whole rest. Measure 11 contains a whole rest. Measure 12 contains a quarter rest, followed by a quarter note G4, an eighth note F#4, and a dotted quarter note E4. The fret numbers 10 and 12 are indicated below the staff for measures 10 and 12 respectively.

Gr. 7

The musical score is for a guitar piece, labeled 'Gr. 7'. It features a complex melodic line on a single staff. The melody is written in a key with one flat (B-flat) and a 2/4 time signature. The piece is characterized by a variety of rhythmic patterns, including triplets, sextuplets, and quintuplets. The fretboard diagram below the staff shows the fingerings for the melody, with numbers 0-5 indicating fret positions. The diagram is divided into two systems, each with a single line of fret numbers. The first system contains 18 fret numbers, and the second system contains 18 fret numbers. The fret numbers are: 0 5 5 5 3 0 5 5 3 0 5 5 5 3 0 5 5 5 3. The second system contains: 0 5 5 3 0 5 5 0 5 5 5 5 5 5 3 3 5 5 0. There are two upward-pointing arrows labeled '1/2' above the fret numbers 5 and 5 in the second system, indicating half-frets or natural harmonics.

C5

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in G major (one sharp) and 2/4 time. The score is divided into two systems. The first system contains the first two measures of the melody. The second system contains the next two measures. The melody is simple and consists of eighth and quarter notes. The lyrics "The Rose Tree" are written below the first two measures, and "The Rose Tree" is written below the next two measures. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

System 1:

- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
- Measure 2: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

System 2:

- Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
- Measure 4: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

The lyrics "The Rose Tree" are written below the first two measures of the first system and the next two measures of the second system.

The second system of the musical score for 'The Little Boat' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a wavy line above the first measure, a slur over the first two notes, and a final measure with a wavy line above it. The bass staff contains a bass line with a wavy line above the first measure, a slur over the first two notes, and a final measure with a wavy line above it. The key signature is one flat (B-flat), and the time signature is 4/4.

$D7\frac{2}{3}$

Gtrs. 2, 3 & 8: w/ Riff A (1st 4 meas.)

Gtrs. 2, 3 &
Gtr. 7 tacet

Gm

Riff D

Gtr. 9 (dist.)

Gm/F

The musical score for "The Rose Tree" is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic marking. The melody consists of a quarter note G4, a quarter note A4, a half note B-flat4, and a whole note G4. The bottom staff is in bass clef and contains a triplet of eighth notes (G3, A3, B-flat3) marked with a slur and the number "3". Below the bottom staff, there is a tempo marking "♩ = 120" and a performance instruction: "*Set for one octave below." The score is divided into four measures by vertical bar lines.

Gtrs. 3 & 8: w/ Riff B

C5

Gtr. 2

Gr. 2

w/ wah-wah

15 17 15 17 15 18 15 15 17 15 17 17 17 17 15 17 15 18 15 17 15 15 15 17 15 17 15 18 15 15 17

Gtr. 9

Gtr. 3: w/ Riff A (last 2 meas.)

Gm

D7^{#5}_{#9}

Gtr. 10 (dist.)

p \leftarrow *mf*
**w/ octaver

13

*Vol. swell
**Set for one octave above

Gtr. 8

15 17 17 17

Gtr. 2

mp \leftarrow *f*
1/2
13 (13)
15 17 17 15 17 16 15 18 15 17 16 15 18 15 17 16 15 18

Gtr. 9

1 3
End Riff D

Gtr. 2: w/ Riff C
Gtrs. 3 & 8: w/ Riff A (1st 4 meas.)
Gtr. 9: w/ Riff D

Gm

Gm/F

Gtr. 10

13 15 15 13 15 15 13 13 13 13 15 13 15 13 13 15 13

Gtr. 11 (dist.)

mf
***w/ octaver
10 11 11 10 11 11 10 10 10 10

***Set for one octave above

CS

Gr. 10 Solo

15 15 13 15 15 13 1

13

Gr. 11

15 16 16

15 16 16

Gtrs. 2 & 3

15 17 17 17 15 17 (17)

15 17 17 17 15 17 (17)

Gm
loco
 D7^{#5}_{#9}
 Free time
 Gm
 fdbk.

Gtr. 10
 13 15 15
 15 18 15
 13
 11
 10
 11
 12 10 12 (12)

Gtr. 11

Pitch: D

10 11 11

13

11

10

12

(12)

(12)

w/ bar

pp

[illegible][illegible]

Death of a Martian

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 115

*Cm

**Gm/Bb

Riff A

Gtr. 1 (clean)

mf
let ring throughout

*Chord symbols reflect implied harmony.

**Bass plays Bb.

Cm

Eb

***Bb/D

End Riff A

***Bass plays D

Verse

Gtr. 1: w/ Riff A

Cm

Gm/Bb

1. Bear paws and ras - cal pow - er watch - ing us in your gar - age. ____

Cm

Eb

Bb/D

Big girl, you ate ____ the neigh - bor. The no - va is o - ver.

Cm

Gm/Bb

Wake up and play ____ bal - le - ra - di - o. ____

Riff B

Gtrs. 1 & 2 (clean)

mf
†w/ phaser
let ring throughout

†Set to fast rate.

Fm9 G

These are _____ the _____ best that _____ I...

Gtr. 1: w/ Rhy. Fig. 1
Cm Cm9/Bb Abmaj13

Lots of love, — just keep it com - in'. Mak - in' some - thin' out of noth - in'.
Oh. _____ These are _____ the _____

D°7 Cm Cm9/Bb

best that _____ I... _____ I don't know what to say, Ah. _____ look at what I lost to - day and

Fm9 To Coda ⊕ G

these are _____ the _____ things that _____ I...
These are _____ the _____ things that _____ I...)

Gtr. 1

Interlude
Gtr. 1: w/ Riff A (1st 4 meas.)
Cm Gm/Bb

Verse
Gtr. 1: w/ Riff A
Cm

2. Blood flow - ers in the kitch - en, sign - ing off and wind - ing down. _ This Mar - tian

ends her mis - sion. The no - va is o - ver. She caught the ball _

by the mis - sion bell. _ Chase liz - ards, bark at don - keys. The love _ of
(By the mis - sion bell.) _

D.S. al Coda

a Mar - tian. Let's bow our heads _ and let the trum - pets blow. Our girl is gone, God bless her lit - tle soul.

⊕ Coda

things that _ I... _

Interlude

Cm Fm6/A^b E^b Dm7^b5 Cm Fm/A^b E^b5 G7/D

Riff C

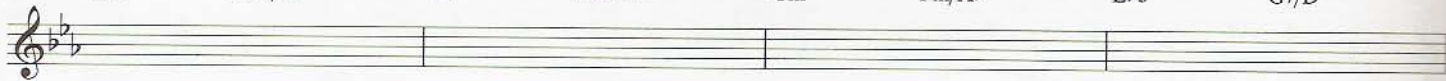
End Riff C

mf

Outro

Gtrs. 1 & 2: w/ Riff C (8 times)

Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D



Spoken: She's got a sword in case though this is not her lord in case the one who can't afford to face her image is restord to grace. Disappeared.

Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D



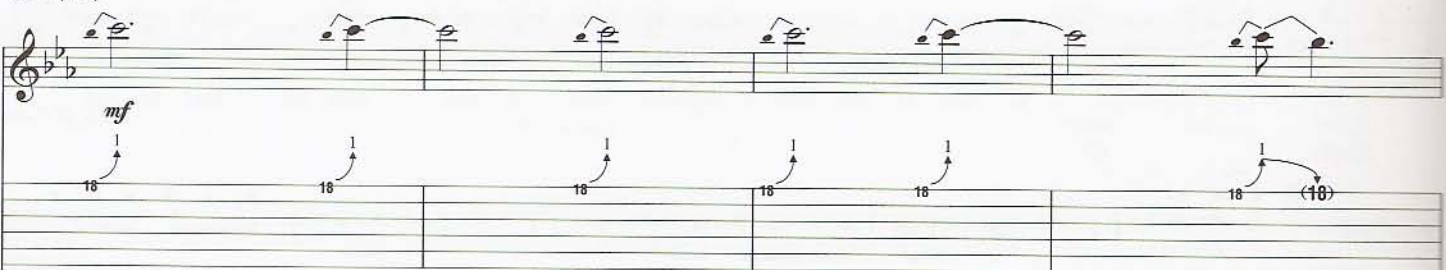
No trace. Musky tears. Suitcase. The down turn brave little burncub bearcareless turnip snare rampages pitch color pages.... down and

Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D

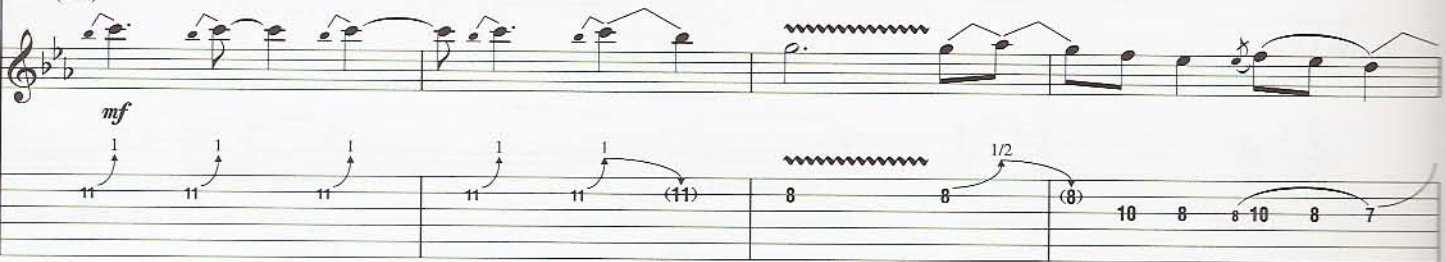
out, but not in Vegas. Disembarks and disengages. No loft. Sweet pink canary cages plummet pop dewskin fortitude for the

8va

Gtr. 3 (dist.)



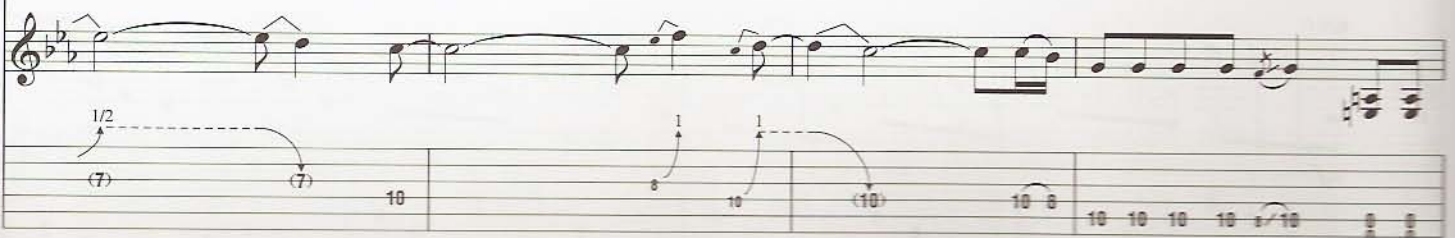
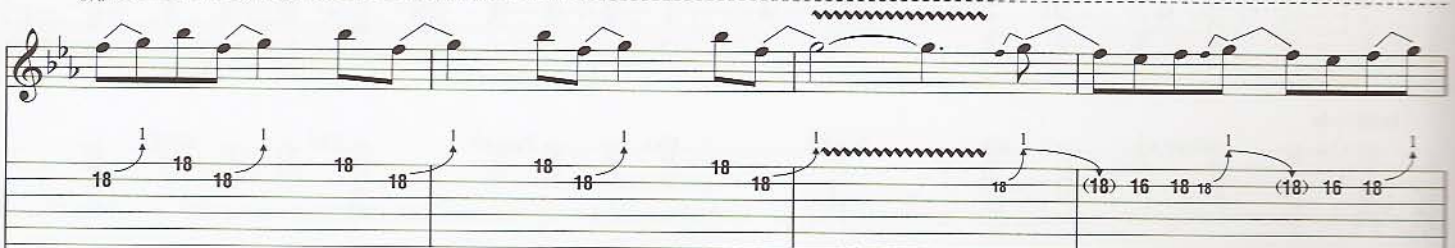
Gtr. 4 (dist.)



Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D

sniffing black noses that snort and allude to the dangling trinkets that mimic the dirt cough go drink, it's. It's for you. Blue battered naval

8va



town slip kisses delivered by duck muscles and bottle nosed grifters arrive in time to catch the late show. It's a beehive barrel race. A

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a piano part (bottom staff). The guitar part is in E minor (three flats) and features a complex melodic line with many ties and slurs. The piano part is in the same key and features a simple harmonic accompaniment. The score is written for a single system, with the guitar part on a single staff and the piano part on a single staff. The guitar part includes fingerings (1, 2, 3, 4) and fret numbers (16, 11) for the left hand. The piano part includes fingerings (1, 2, 3, 4) and fret numbers (11) for the left hand. The score is written in a standard musical notation style, with a key signature of three flats and a common time signature.

shehive stare and chase wasted feature who tried and failed to reach her. Embossed beneath a box in the closet that's lost. The kind you

8va-
w/ bar
loco
8va-
1
20
16 15 16 16/18 16 15
8 8 9 (9) 8 8 9 8 10 8 8 8 8 10 8 7 8 8 11 8 11

find when you mind your own business. Shiv sister, to the quickness before it blisters into the newmorning milk blanket. Your ilk is funny to the turn -

The image shows a musical score for "The Wind" by John Cage, featuring a piano and a prepared piano. The score is divided into two systems, each with a piano part and a prepared piano part.

System 1:

- Piano Part:** Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. The melody starts with a half note G4, followed by a quarter note A4, and then a series of eighth notes. A wavy line above the staff indicates a tremolo or vibrato effect. A "loco" marking is present above the first measure. A triplet of eighth notes is marked with a "3" below it. A downward arrow with a "1" indicates a finger lift.
- Prepared Piano Part:** Grand staff (treble and bass clefs), key signature of one flat (F-flat), 4/4 time. The notation consists of numbers and symbols placed between the staves, indicating specific preparations or pitches. The sequence includes: 15/16, 18/21, 20, 20, (20), 20, (20), 18/20, 20, 20, 20, 20.

System 2:

- Piano Part:** Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time. The melody continues with eighth notes and quarter notes. A wavy line above the staff indicates a tremolo or vibrato effect. A "loco" marking is present above the first measure. A downward arrow with a "1" indicates a finger lift. A "w/ bar" marking is present above the first measure. A downward arrow with a "1" and an upward arrow with a "1/2" indicate finger lifts.
- Prepared Piano Part:** Grand staff (treble and bass clefs), key signature of one flat (F-flat), 4/4 time. The notation consists of numbers and symbols placed between the staves, indicating specific preparations or pitches. The sequence includes: 11, (11), 18, 18, 18, 18, 18, 18, (18), 16, 18.

Cm Fm6/A^b E^b Dm7^b5 Cm Fm/A^b E^b5 G7/D

stille touch bunny whose bouquet set a course for bloom without decay. Get your broom and sweep echos of yesternight's fallen freckles.

8va

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, featuring a melodic line with various ornaments and a final 'rit.' (ritardando) marking. The bottom staff is a guitar line, likely for a 12-string guitar, showing fret numbers (20, 22, 22, 20, 20, 20, 22, 22, 20, 20, 18, 20, 18, 20, 20, 20, 20, 18, 20, 18, 16) and a '1/2' marking. The guitar line also includes a 'rit.' marking and a 'loco' (loco) marking.

Free time

Cm

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, featuring a melodic line with a 'way...' marking. The second staff is a guitar line for Gtr. 3, showing a long sustain and a 'fdbk.' (feedback) marking. The third staff is a guitar line for Gtr. 4, showing a long sustain and a 'fdbk.' marking. The fourth staff is a guitar line for Gtrs. 1 & 2, showing a long sustain. The guitar lines also include fret numbers (16, 16, 12, 12, 12) and a '*Microphonic fdbk., not caused by string vibration.' marking.

JUPITER

Dani California

Snow (Hey Oh)

Charlie

Stadium Arcadium

Hump de Bump

She's Only 18

Slow Cheetah

Torture Me

Strip My Mind

Especially in Michigan

Warlocks

C'mon Girl

Wet Sand

Hey

MARS

Desecration Smile

Tell Me Baby

Hard to Concentrate

21st Century

She Looks to Me

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